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Six
SHORT PRELUDES & FUGUES,
FOR THE
Organ,
By
JOHN SEB. BACH.

Reprinted from the 8th Volume of the Leipzig Edition of
Bach's complete Organ Works.

ENT. STA. HALL.

BOOK I

IN 2 BOOKS
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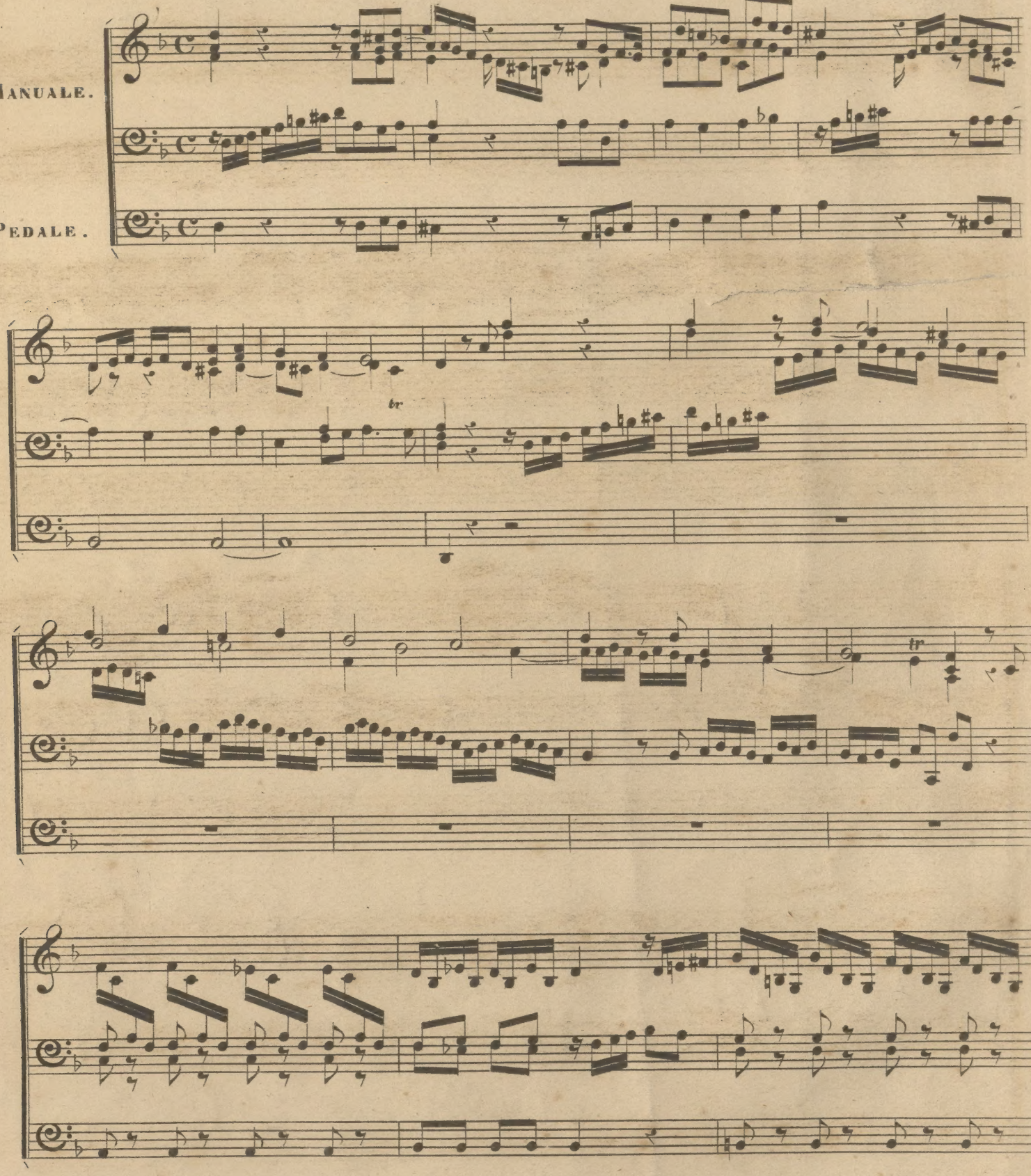
SIX SHORT PRELUDES AND FUGUES.

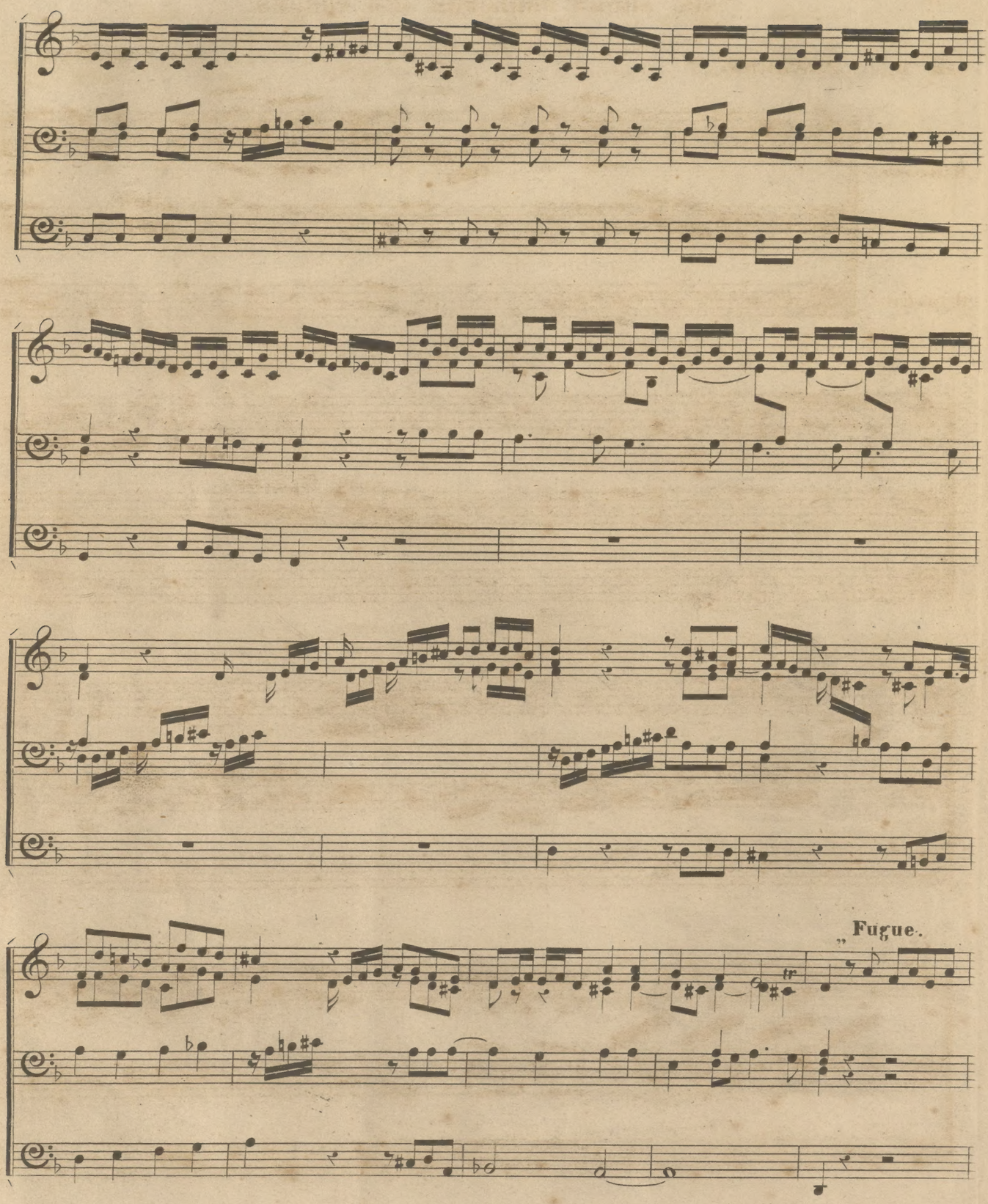
JOH. SEB. BACH.

№ I. PRELUDE.

MANUALE.

PEDALE.

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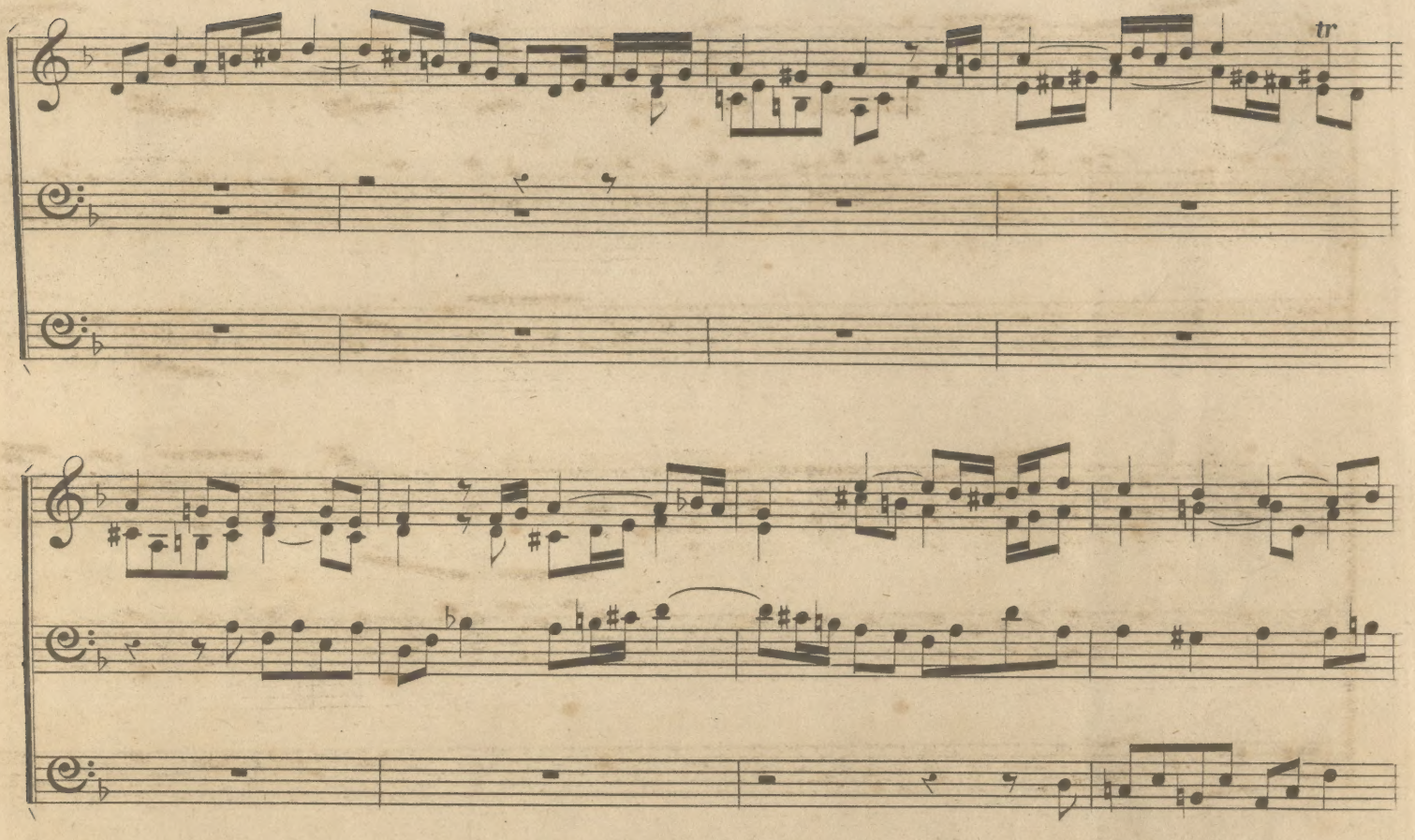
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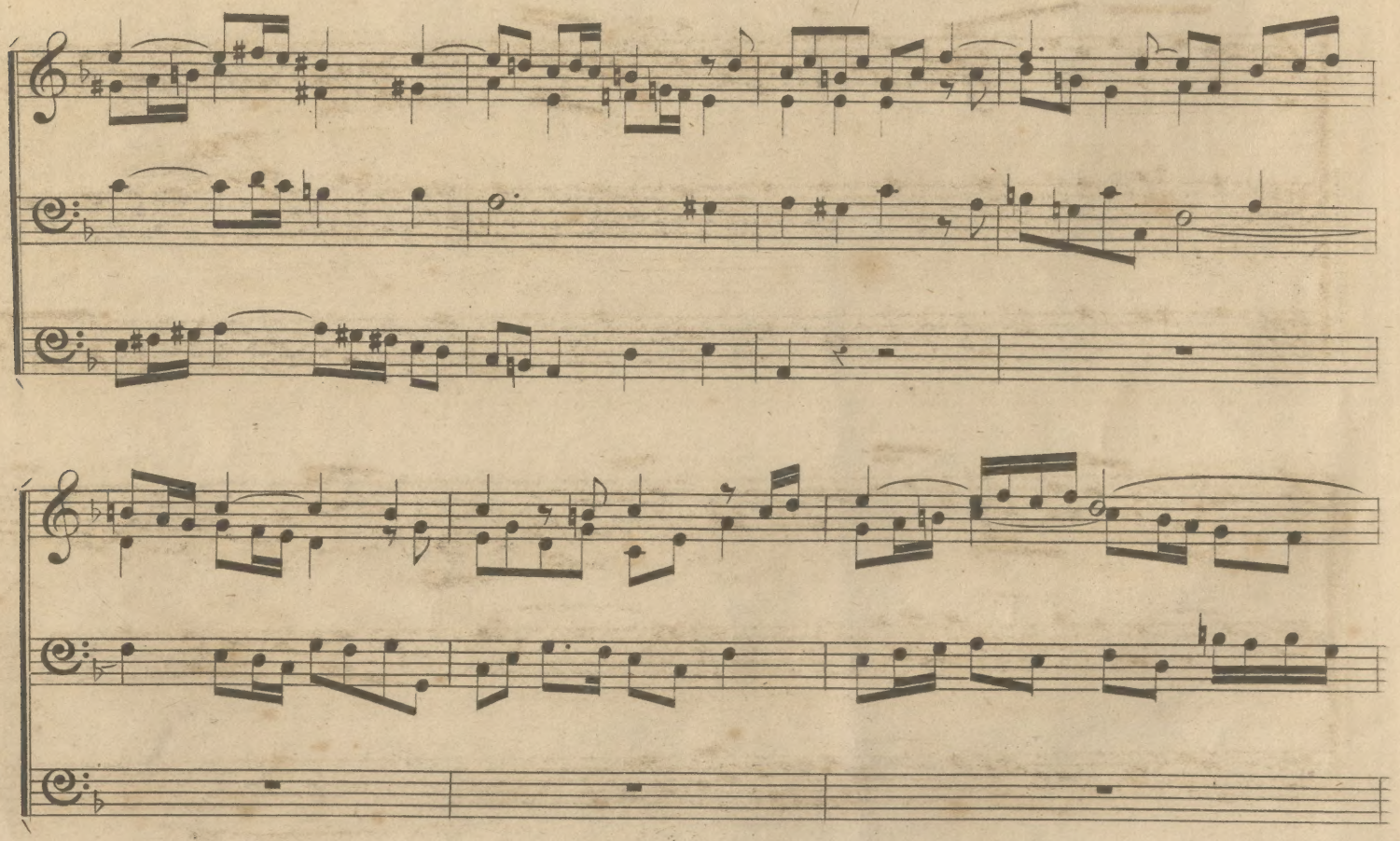

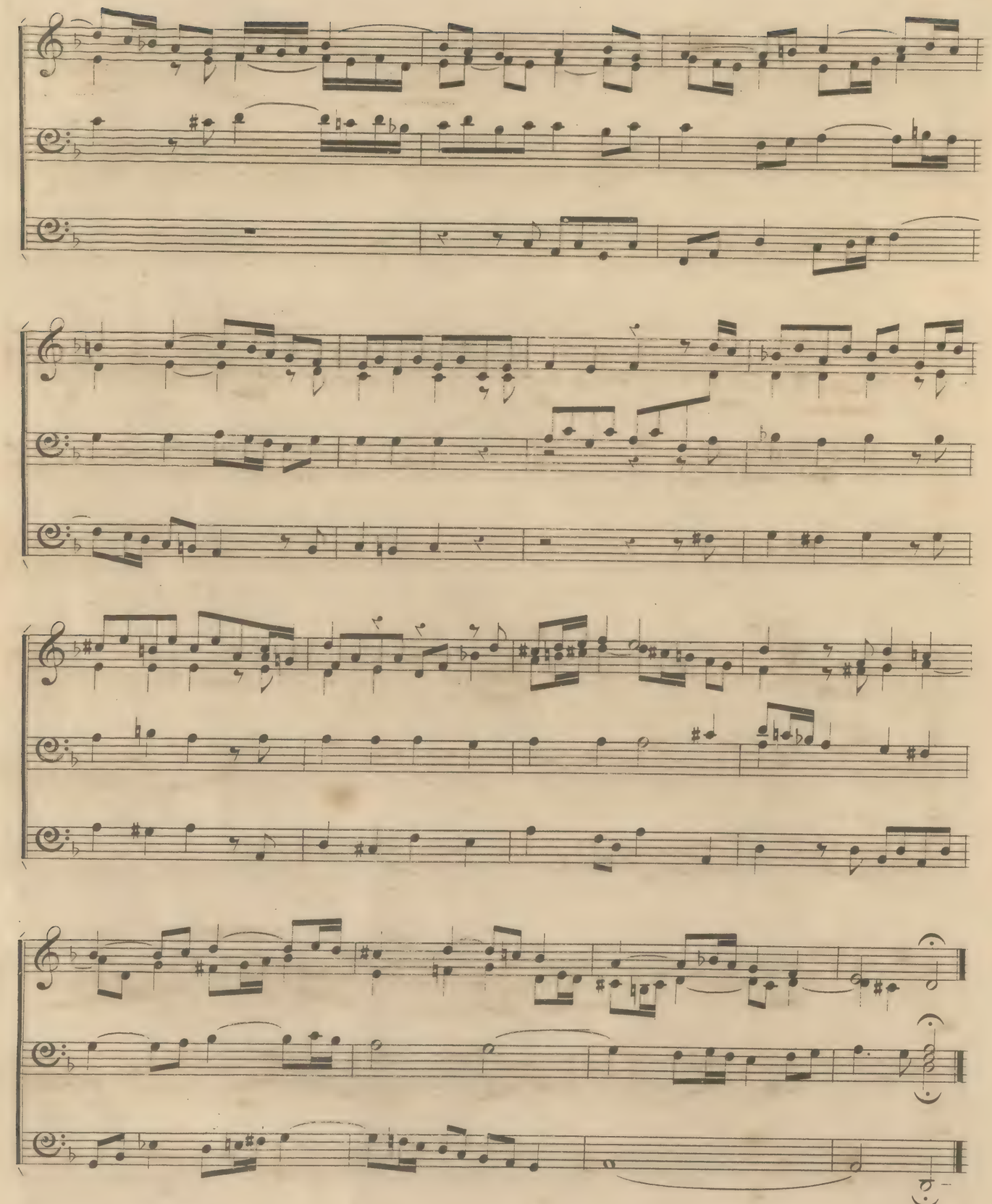

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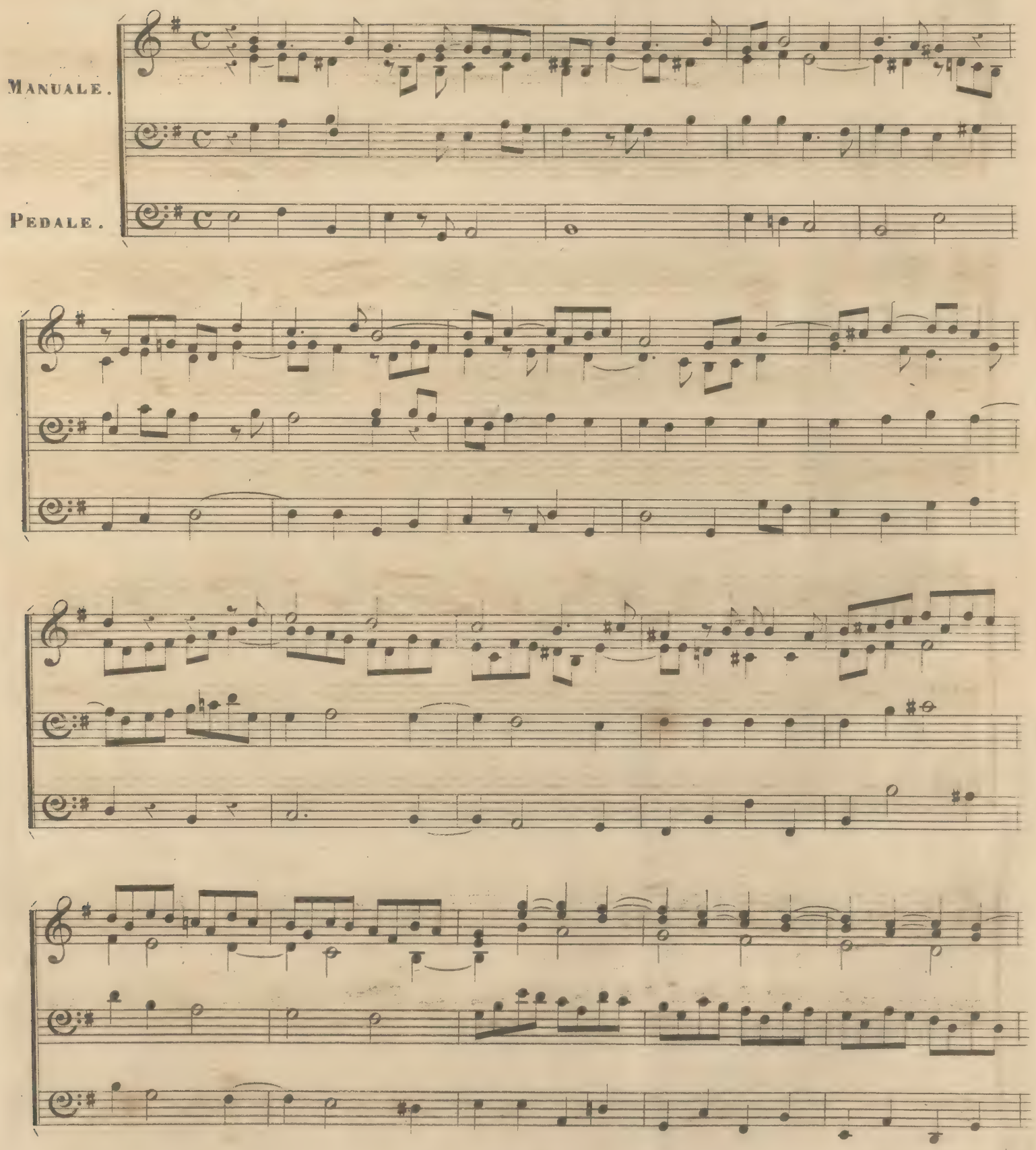
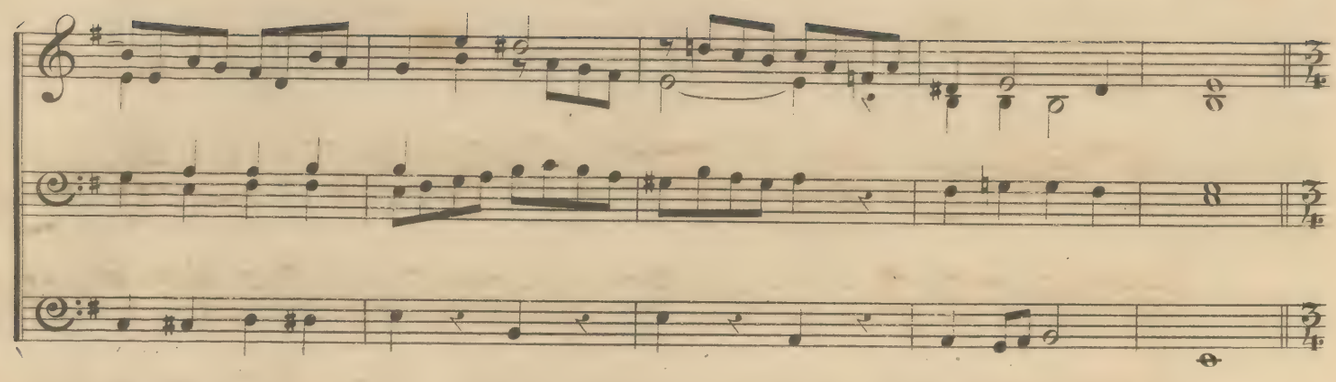
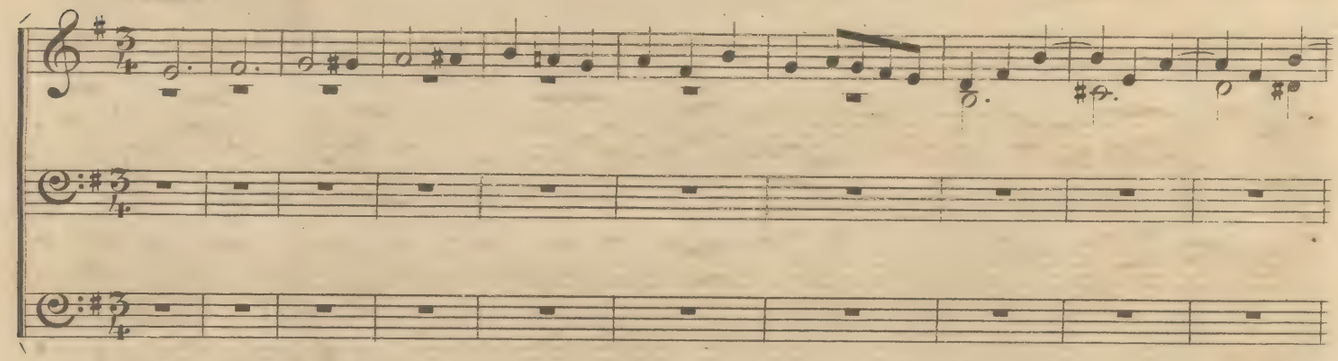
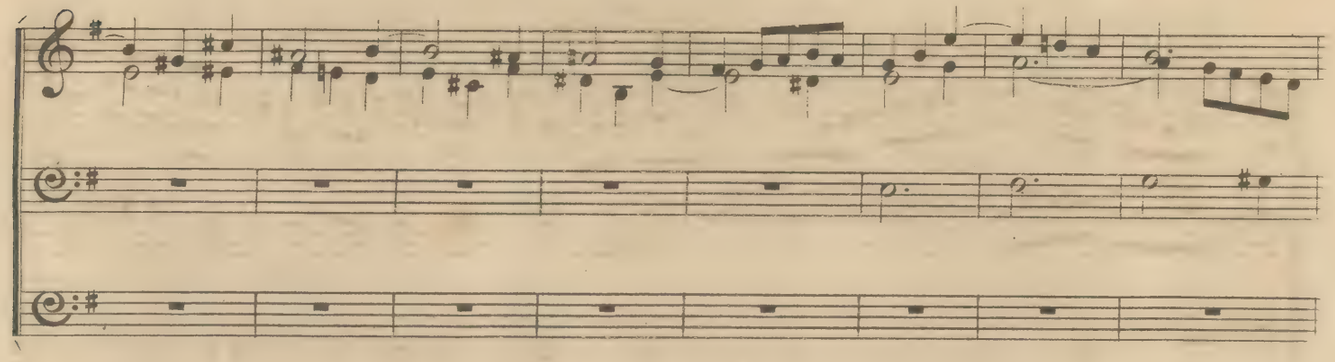
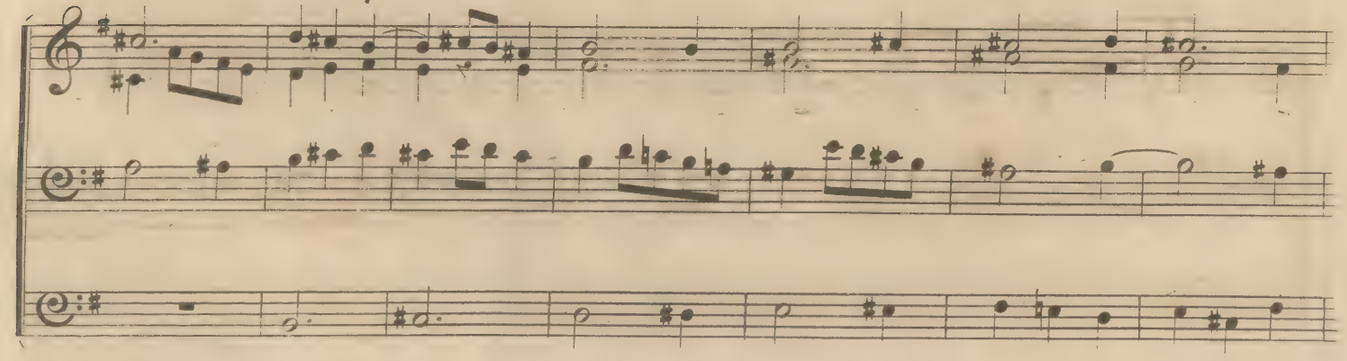


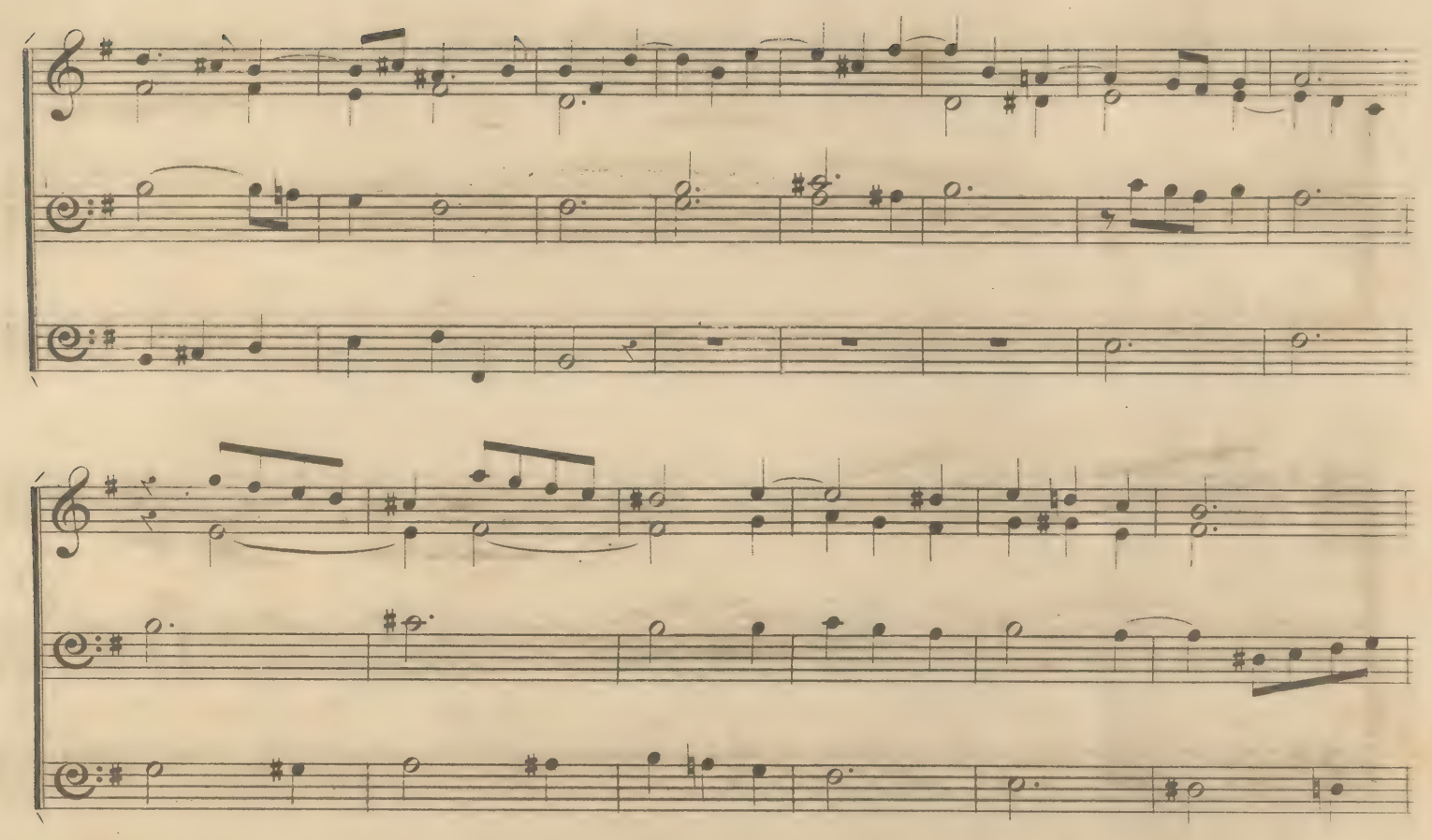


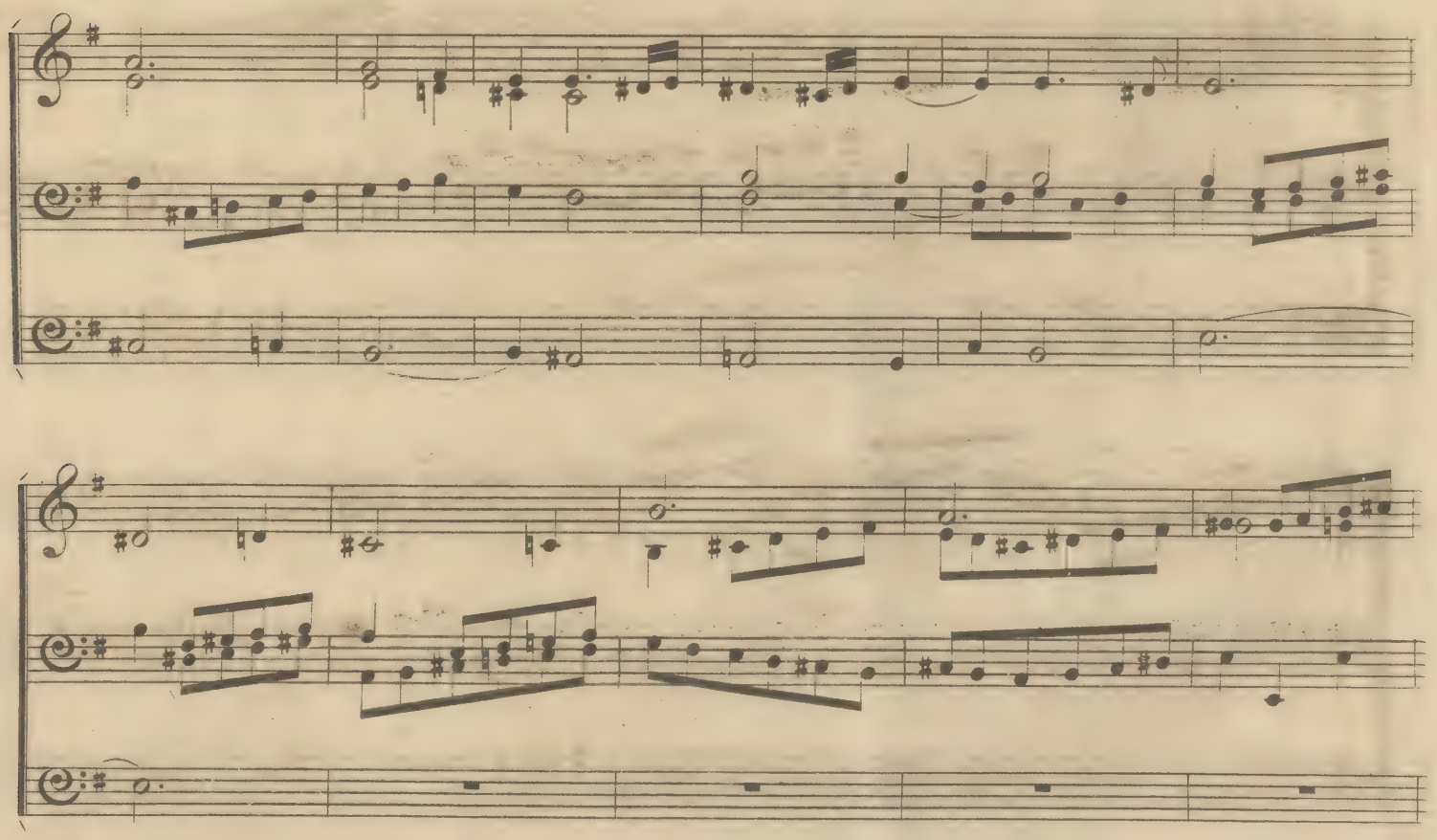
FUGUE.

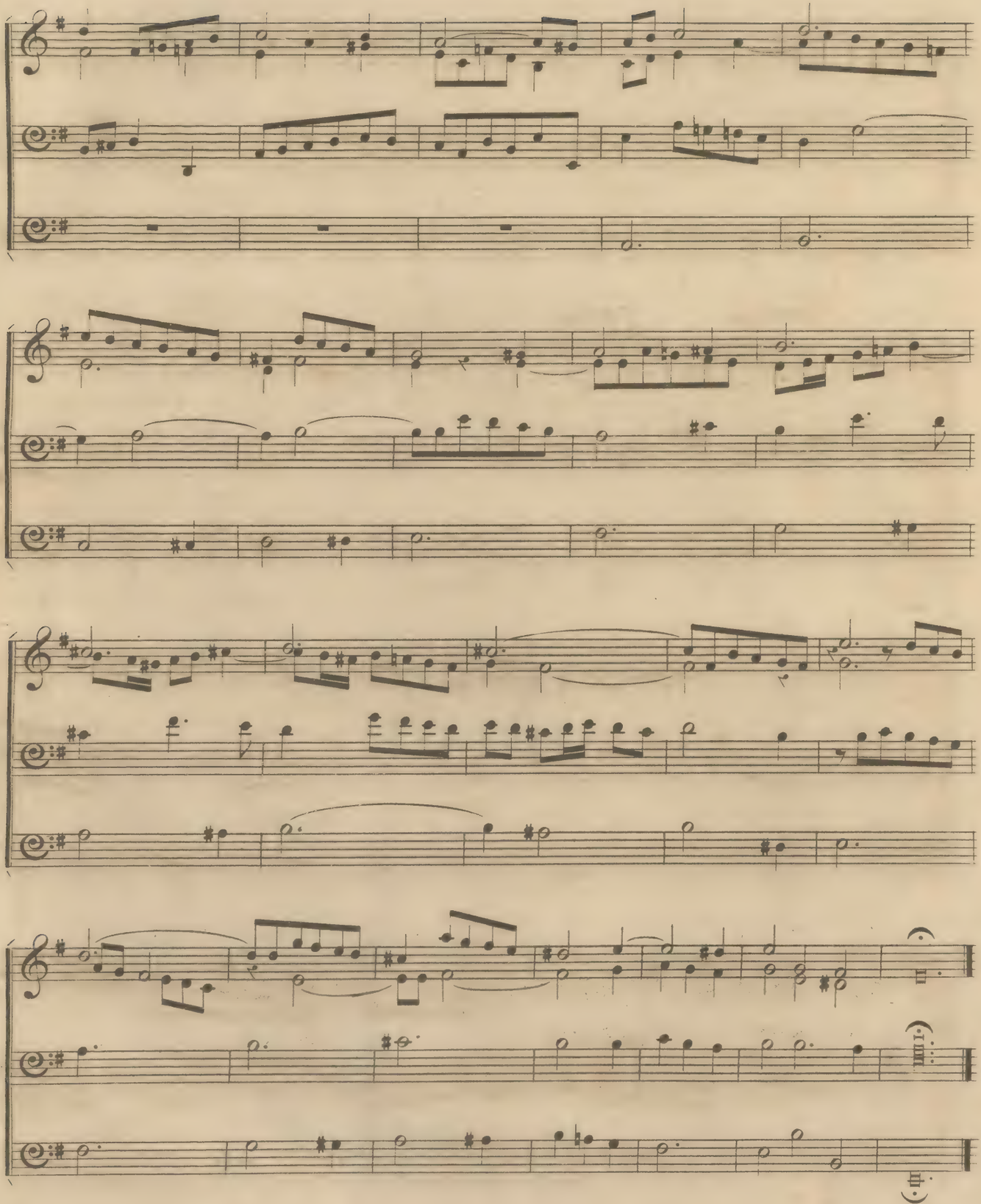












N° III. PRELUDE.

JOH. SEB. BACH.

GRAVE.

MANUALE

PEDALE.

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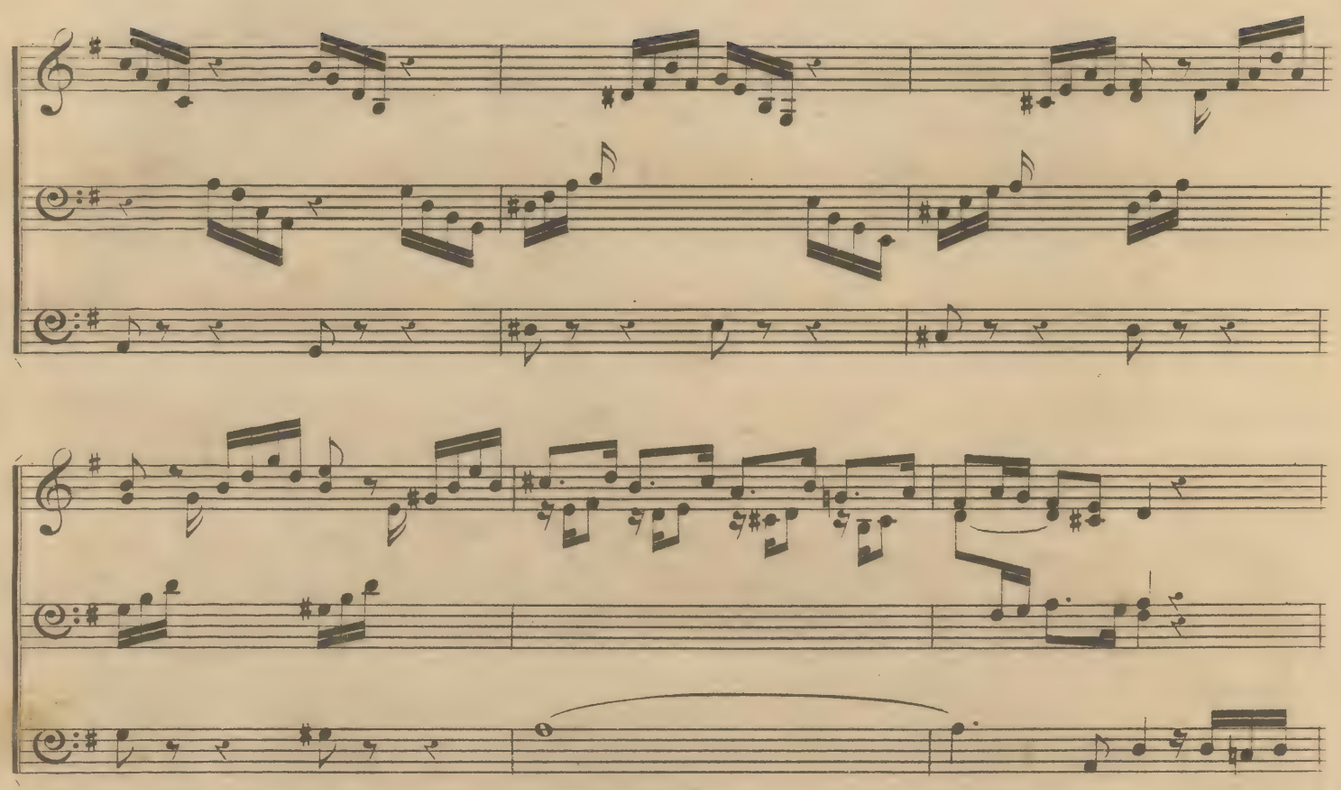
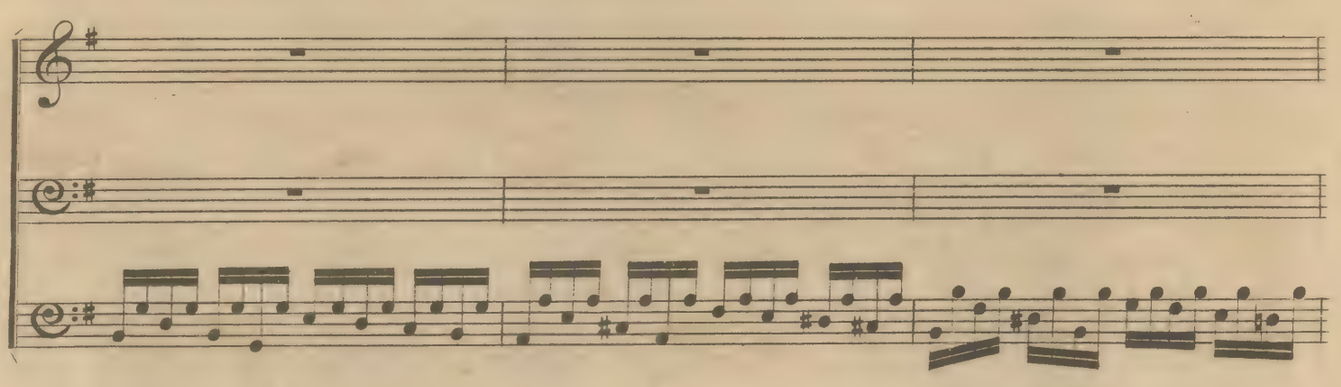
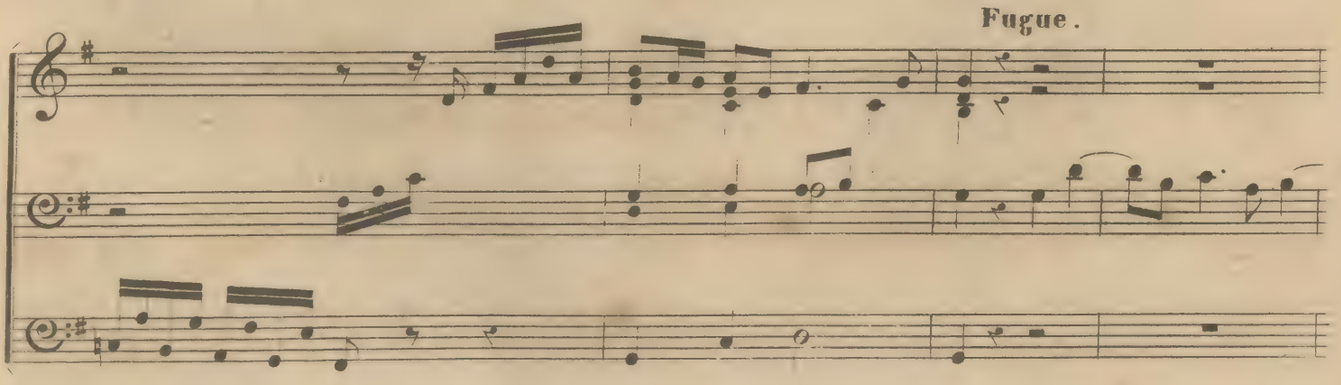
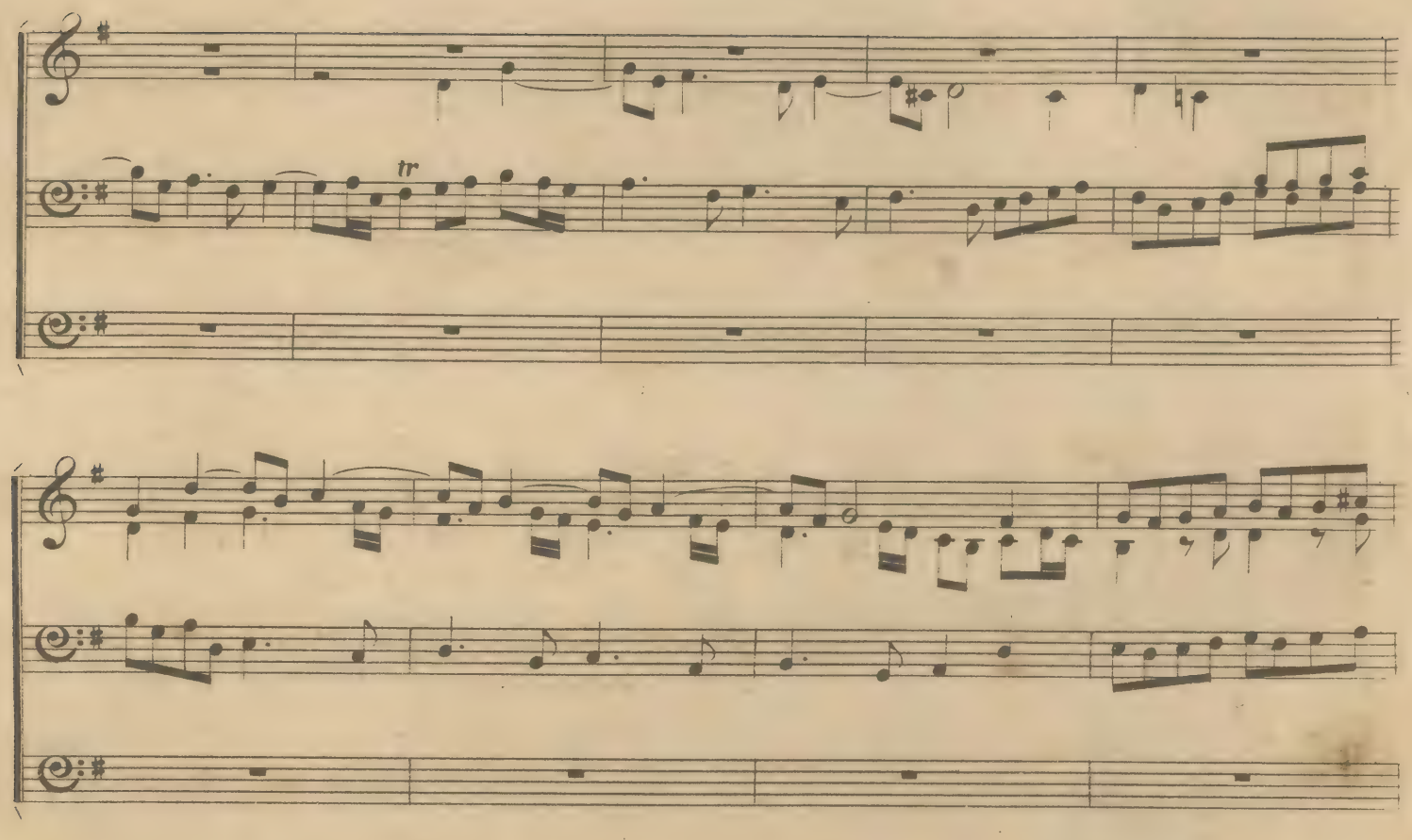




Fugue.

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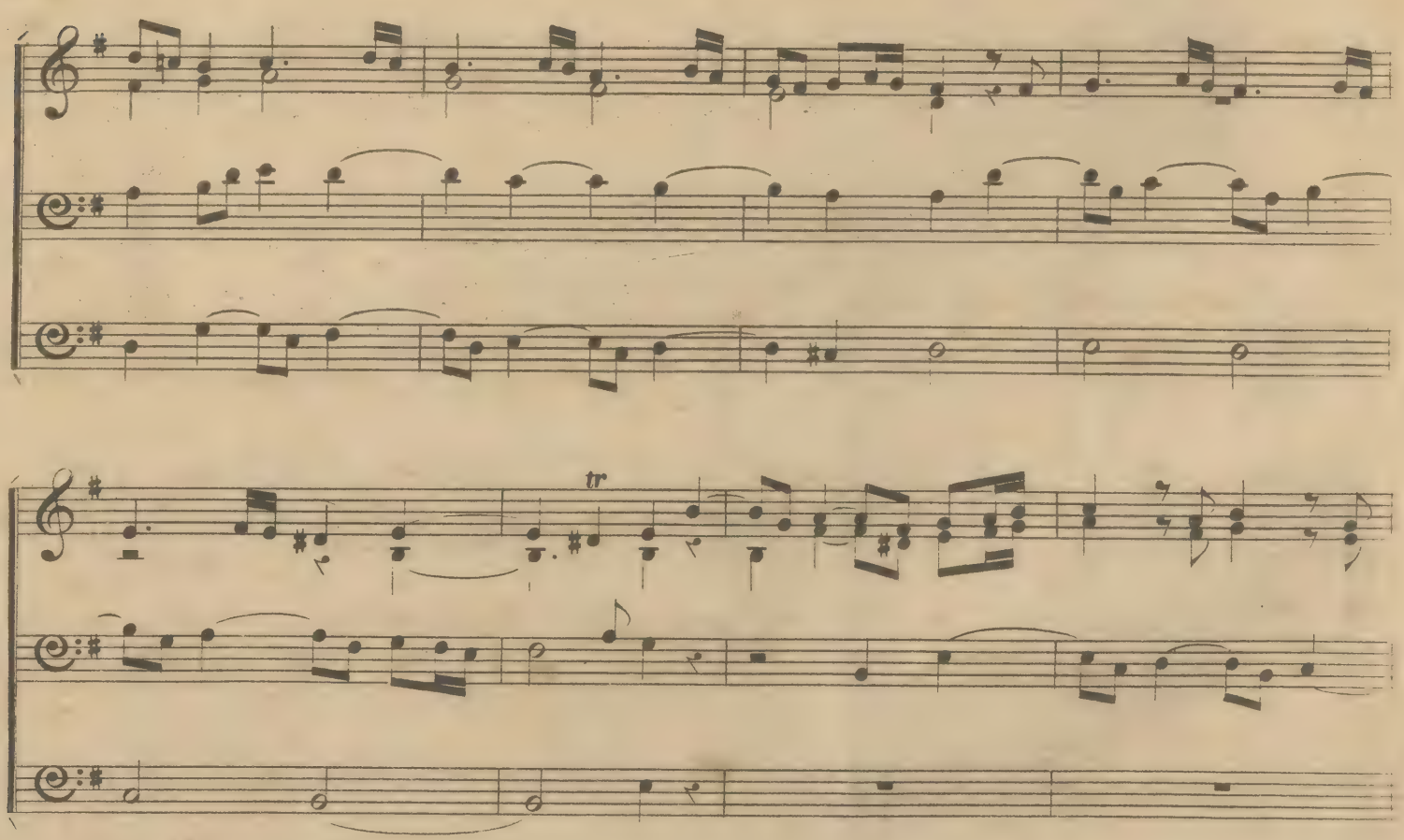
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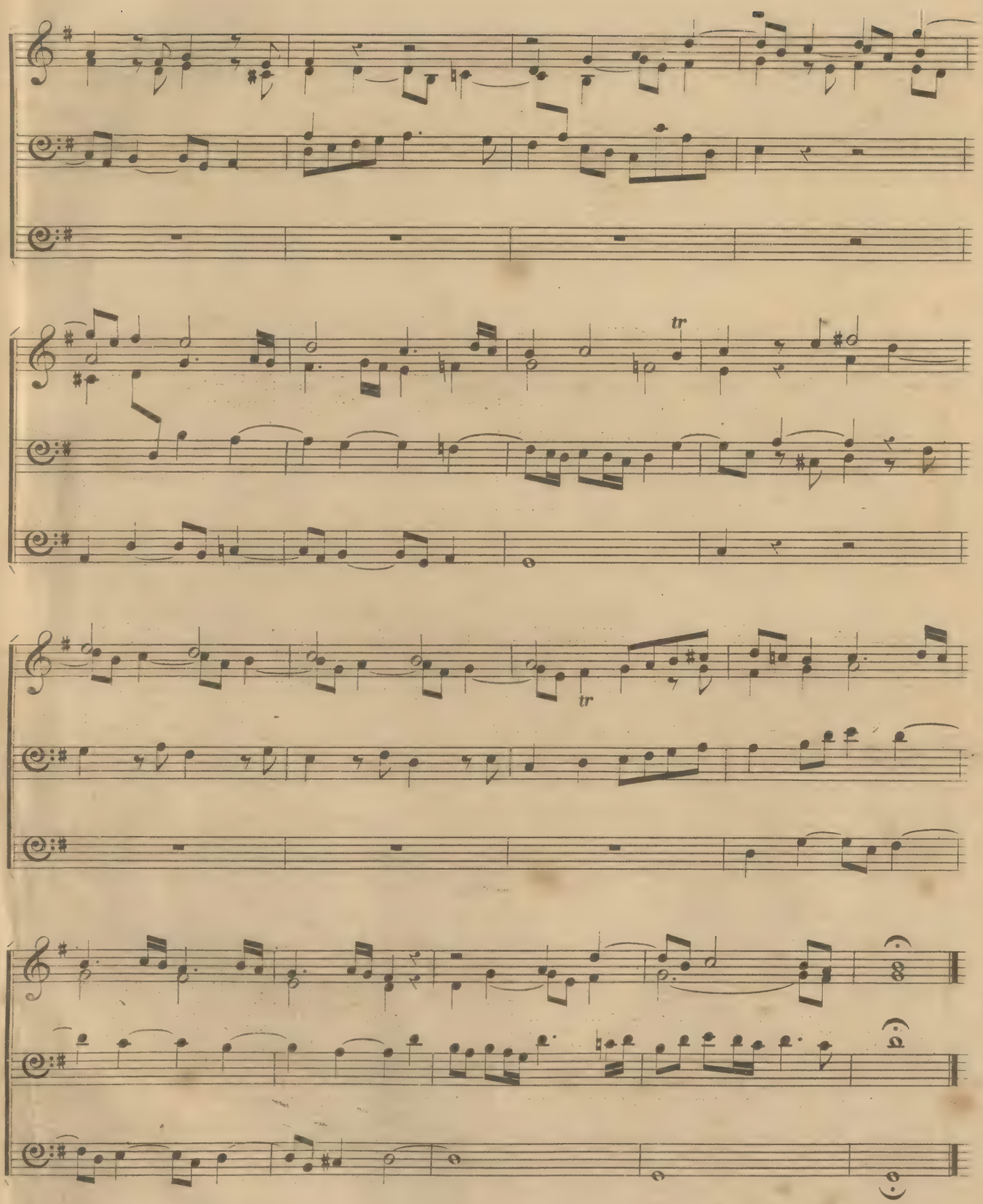
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Bach's complete Organ Works.

ENT. STA. HALL.

BOOK

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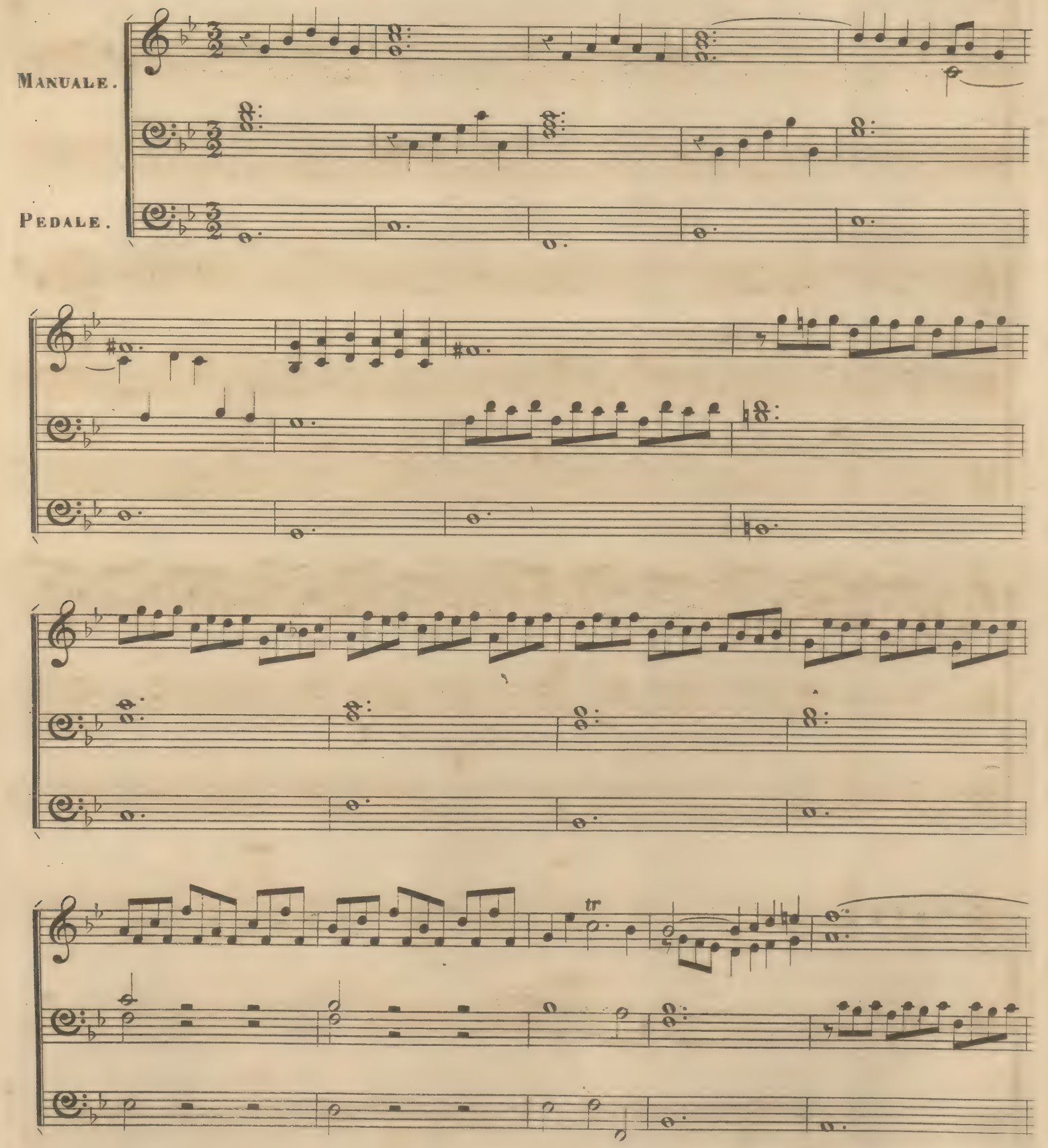
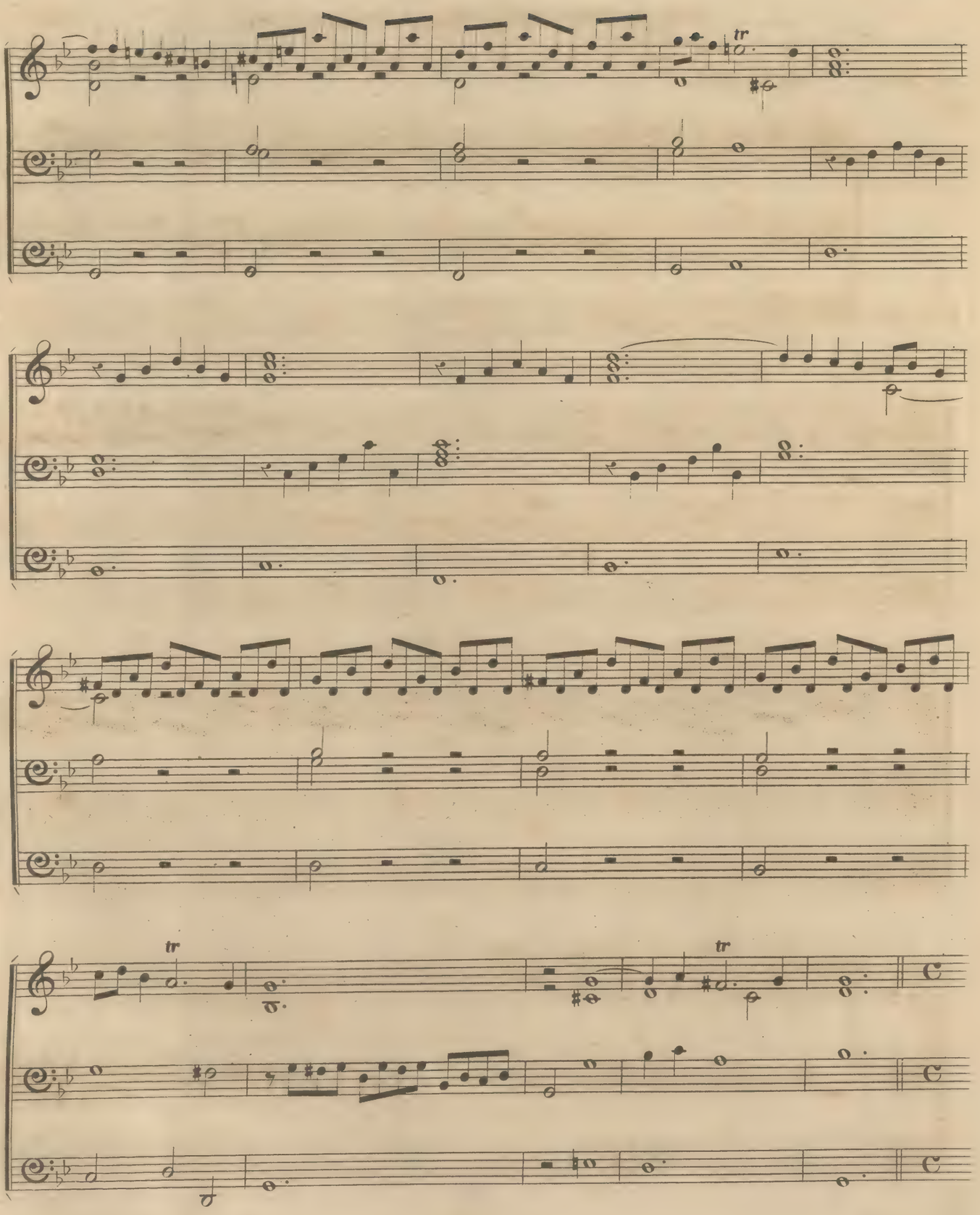
№ IIII. PRELUDE.

JOH. SEB. BACH.

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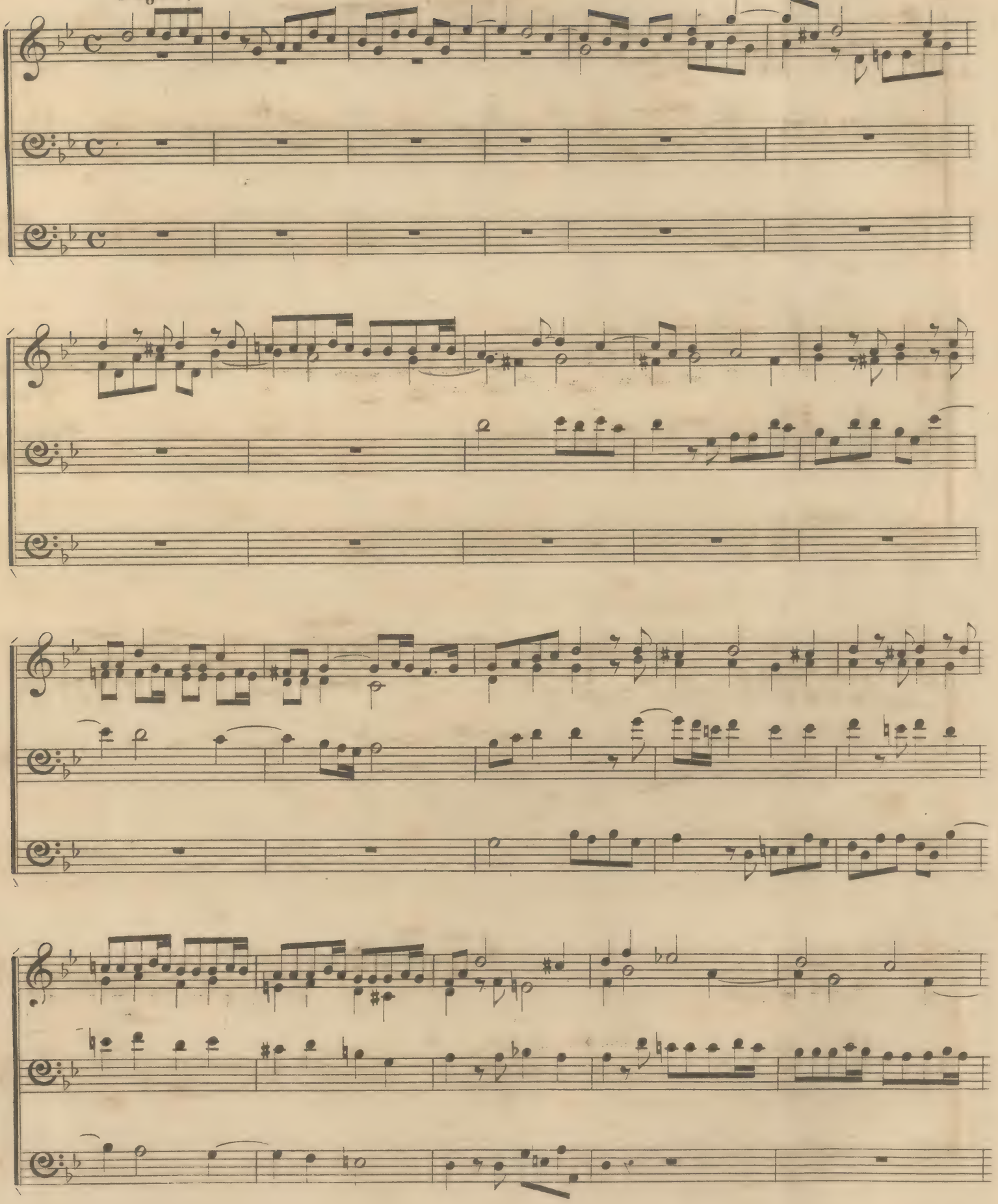
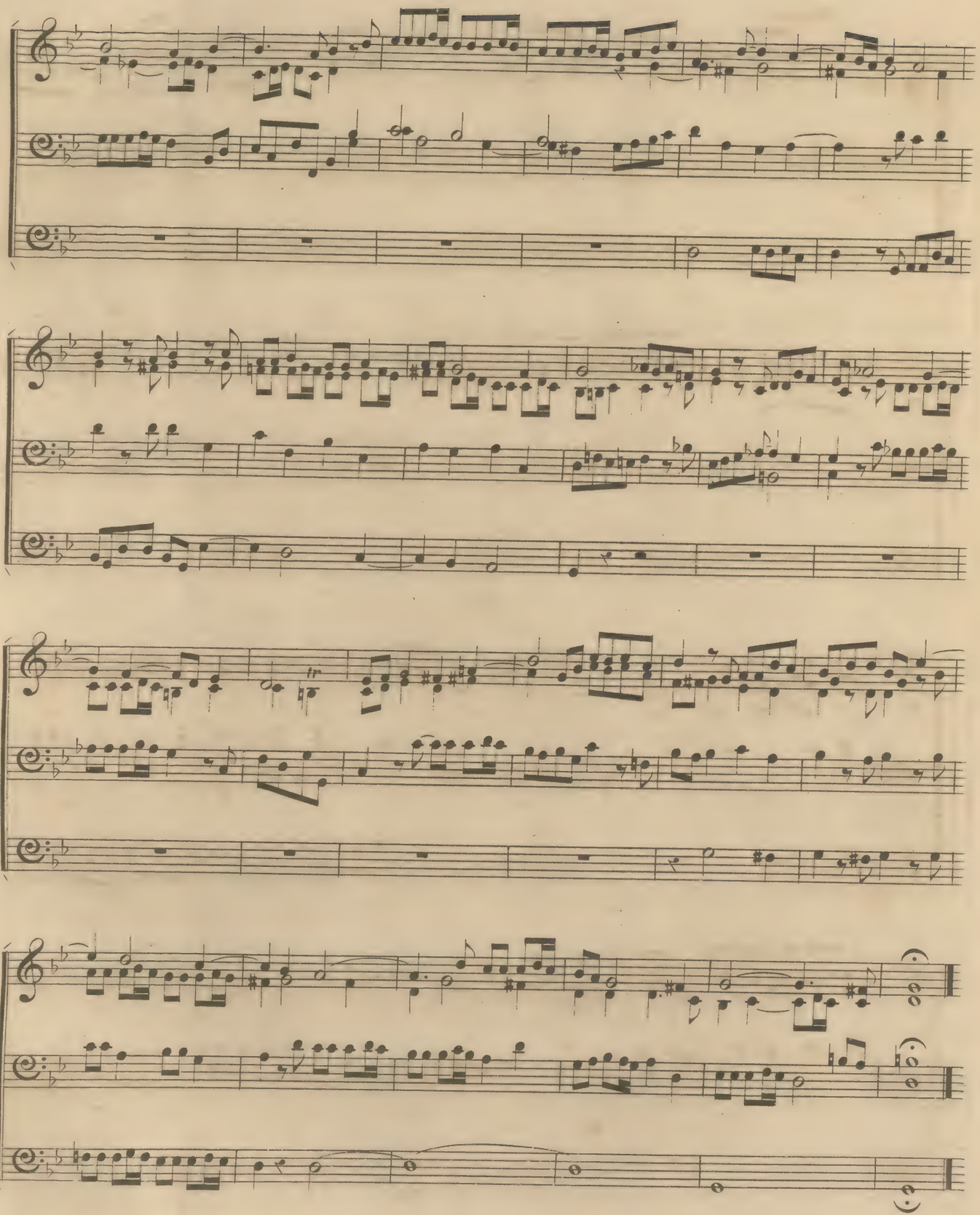
Fugue.





ALLABREVE

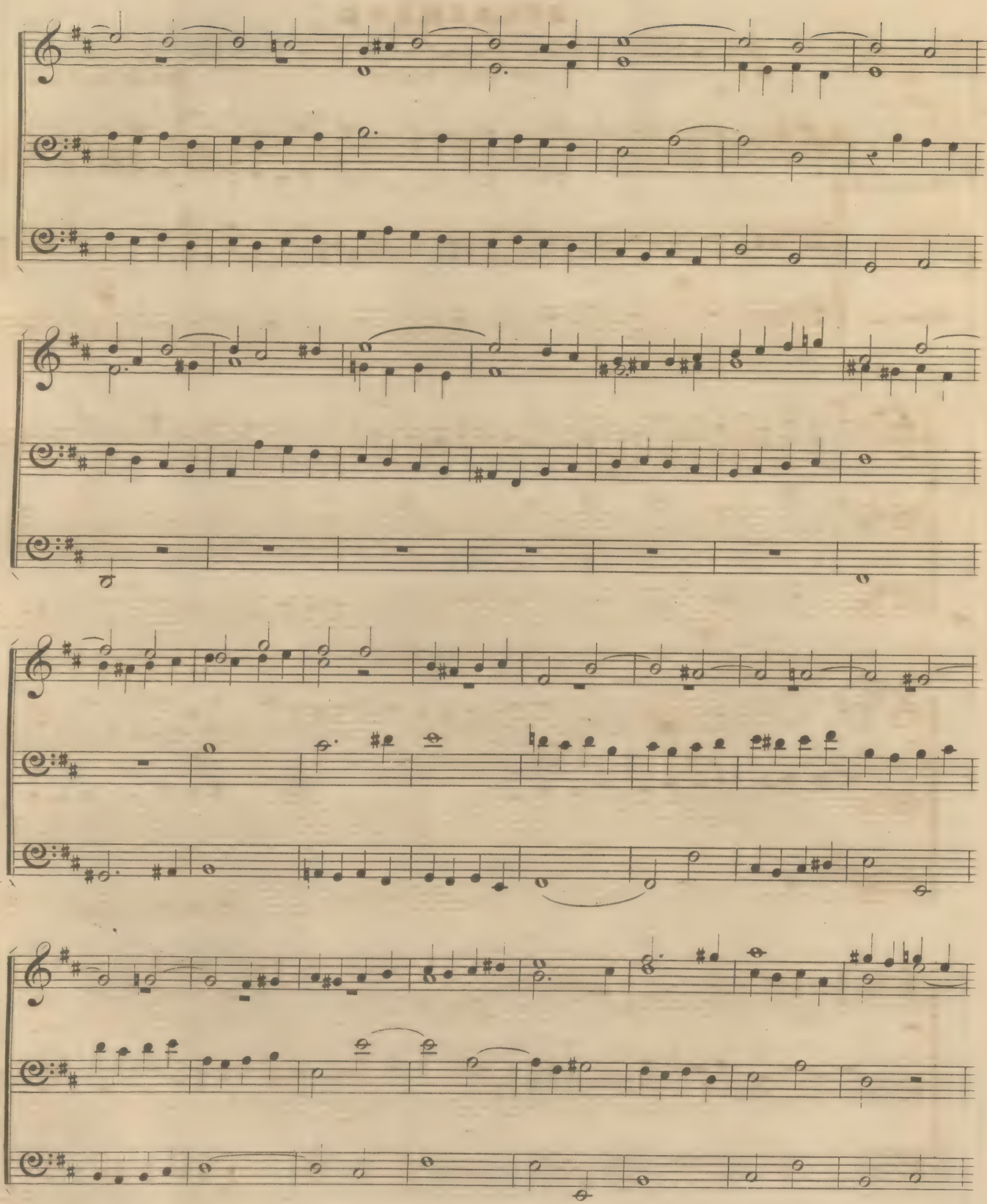
PRO ORGANO PLENO.
FOR FULL ORGAN

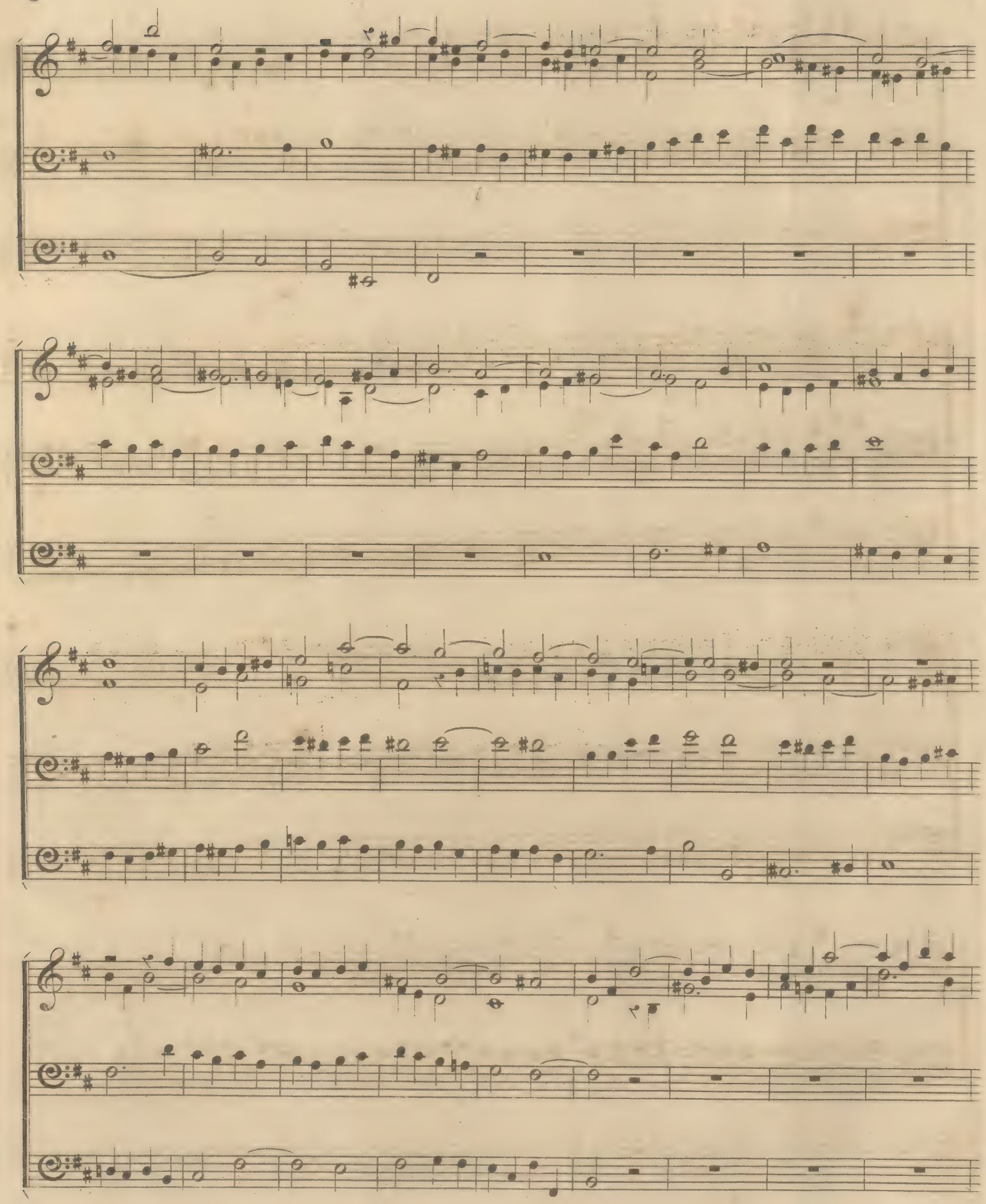
JOH. SEB. BACH.

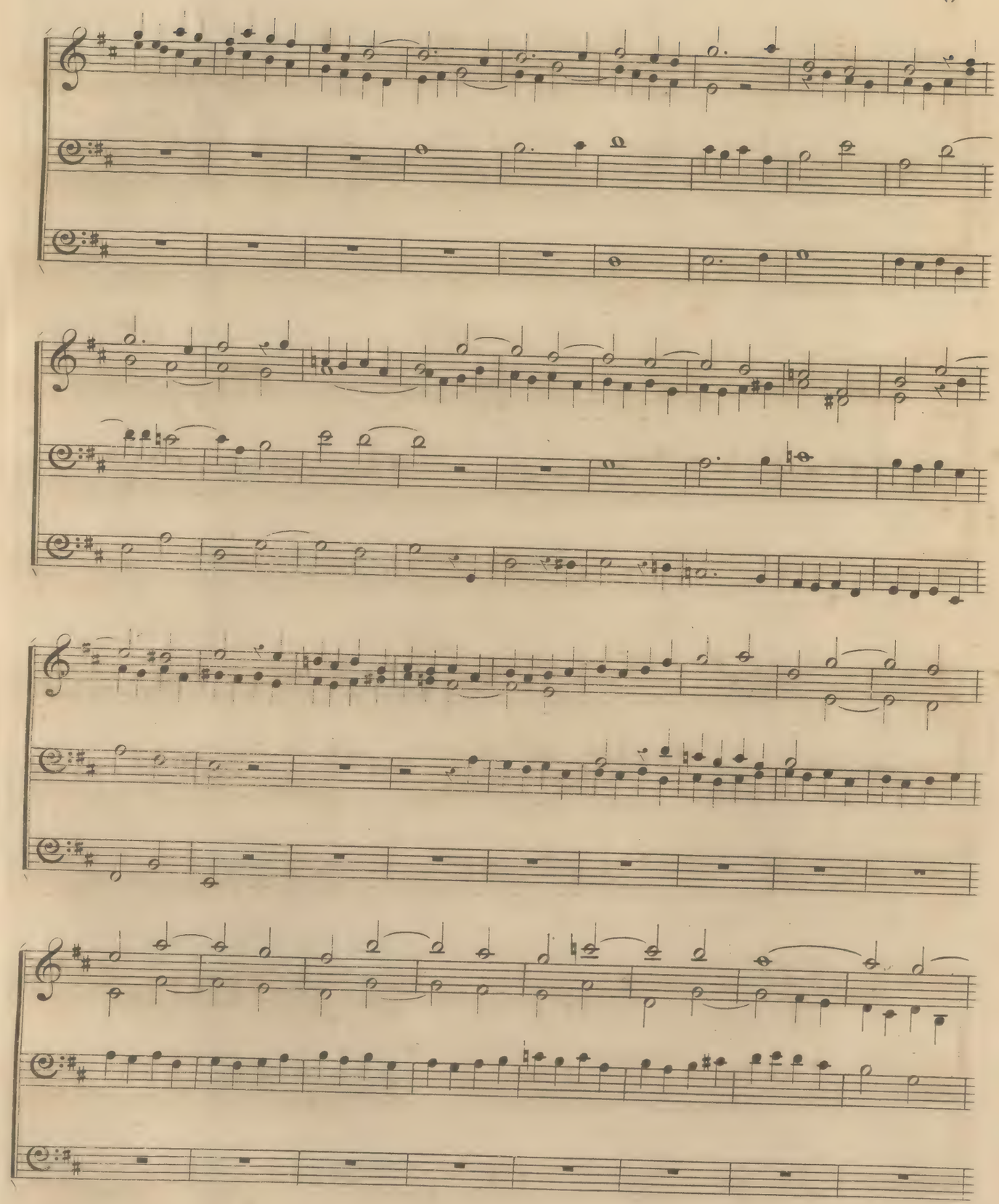
№ V.

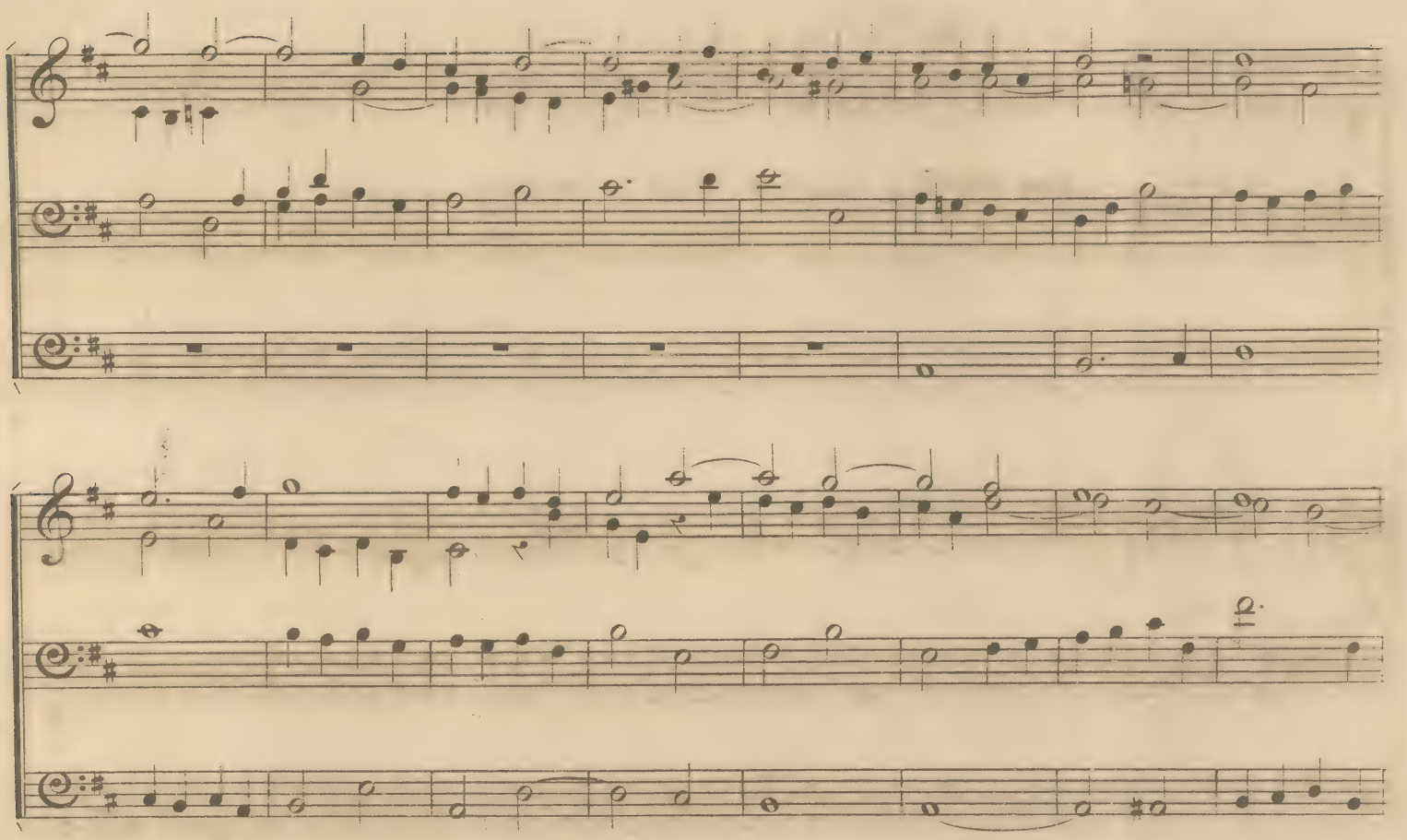
MANUALE.

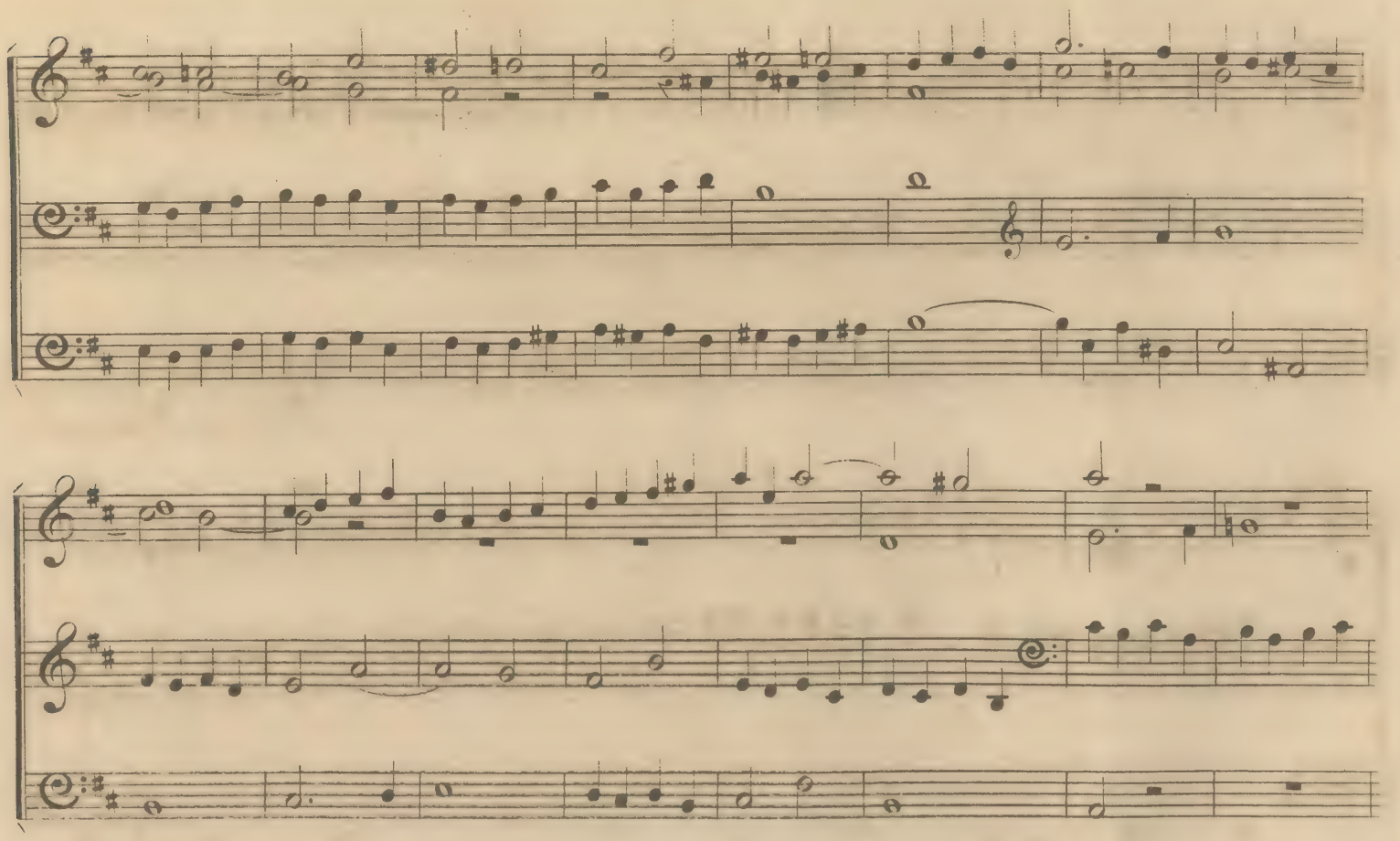
PEDALE.

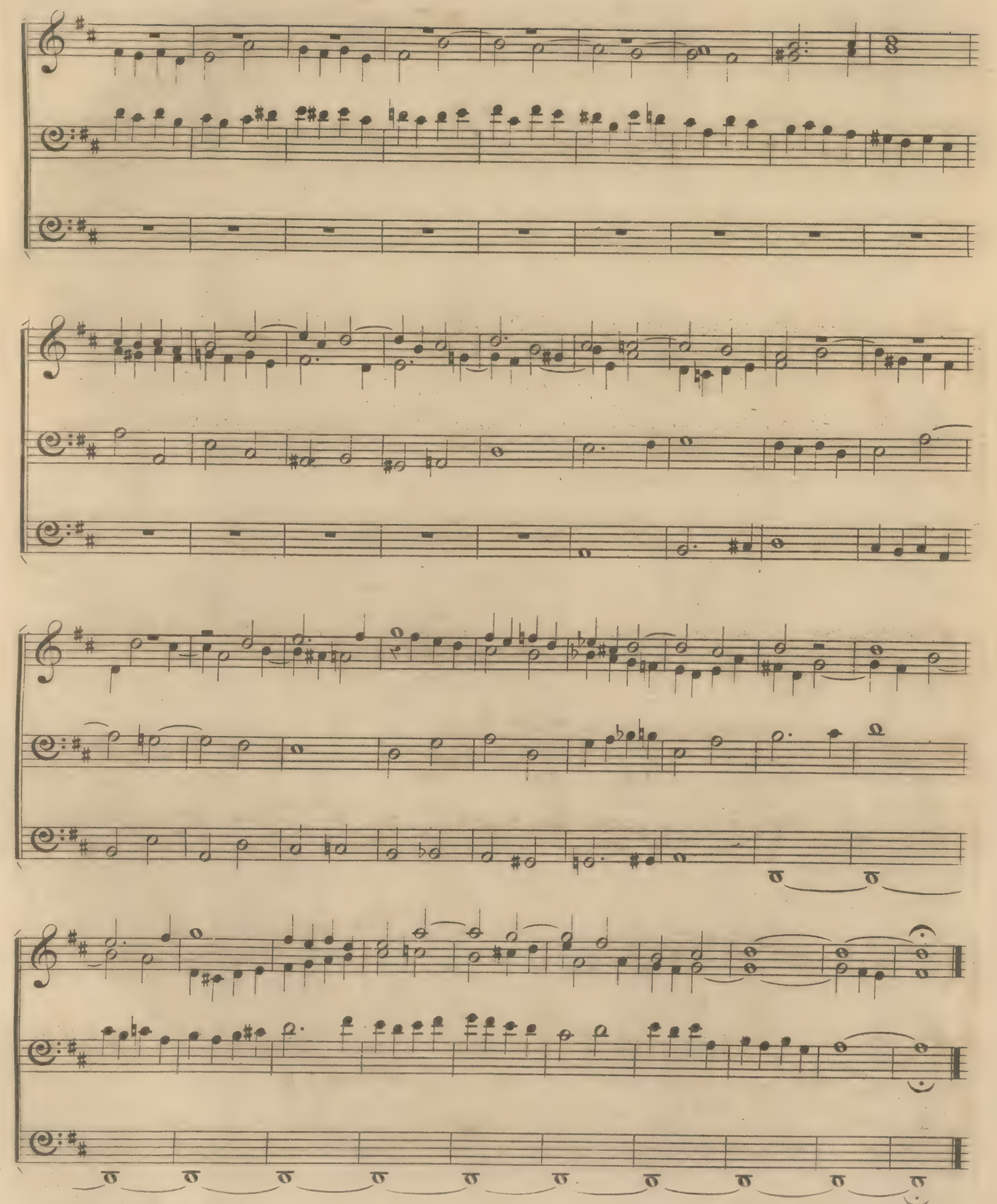












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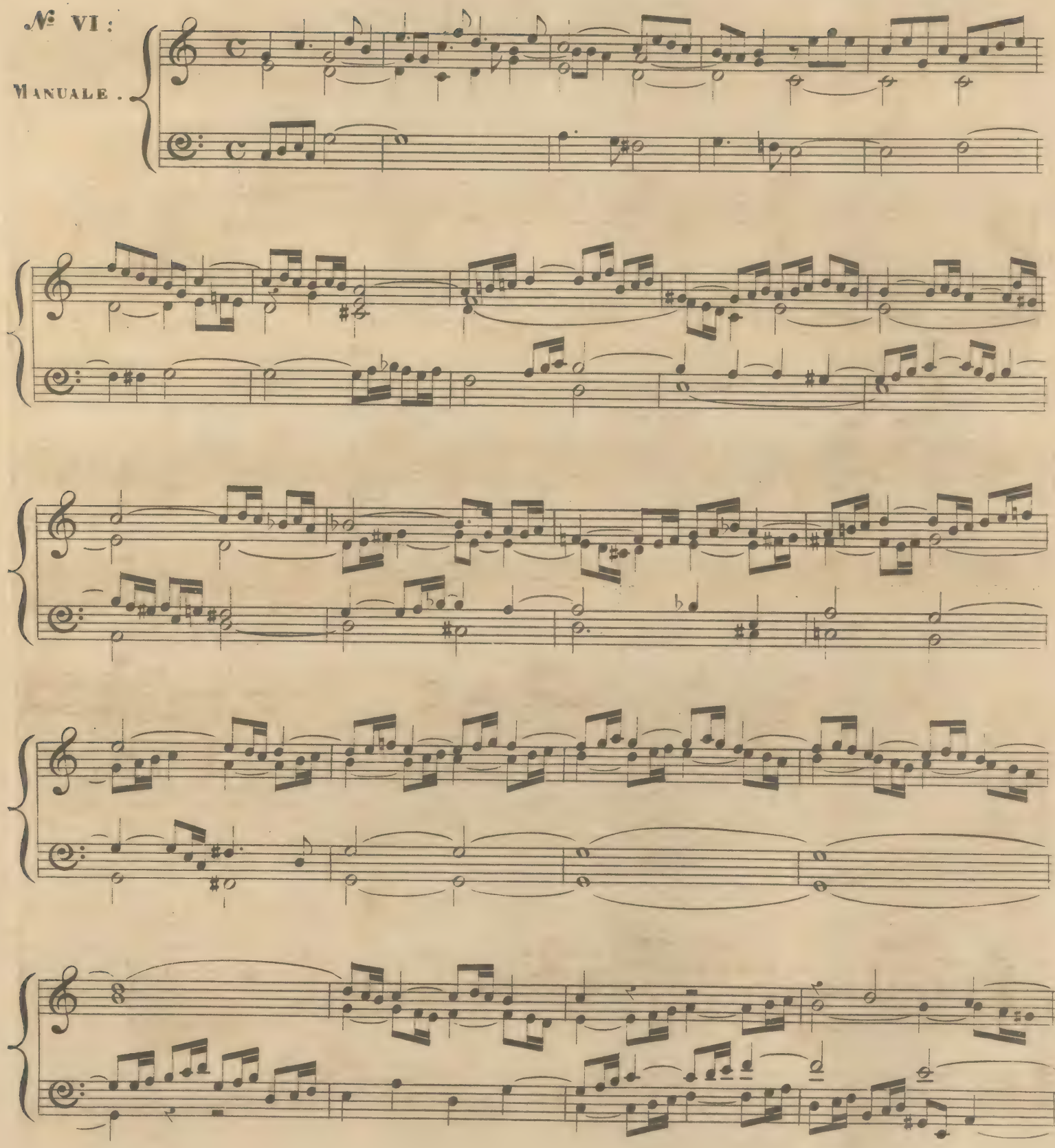

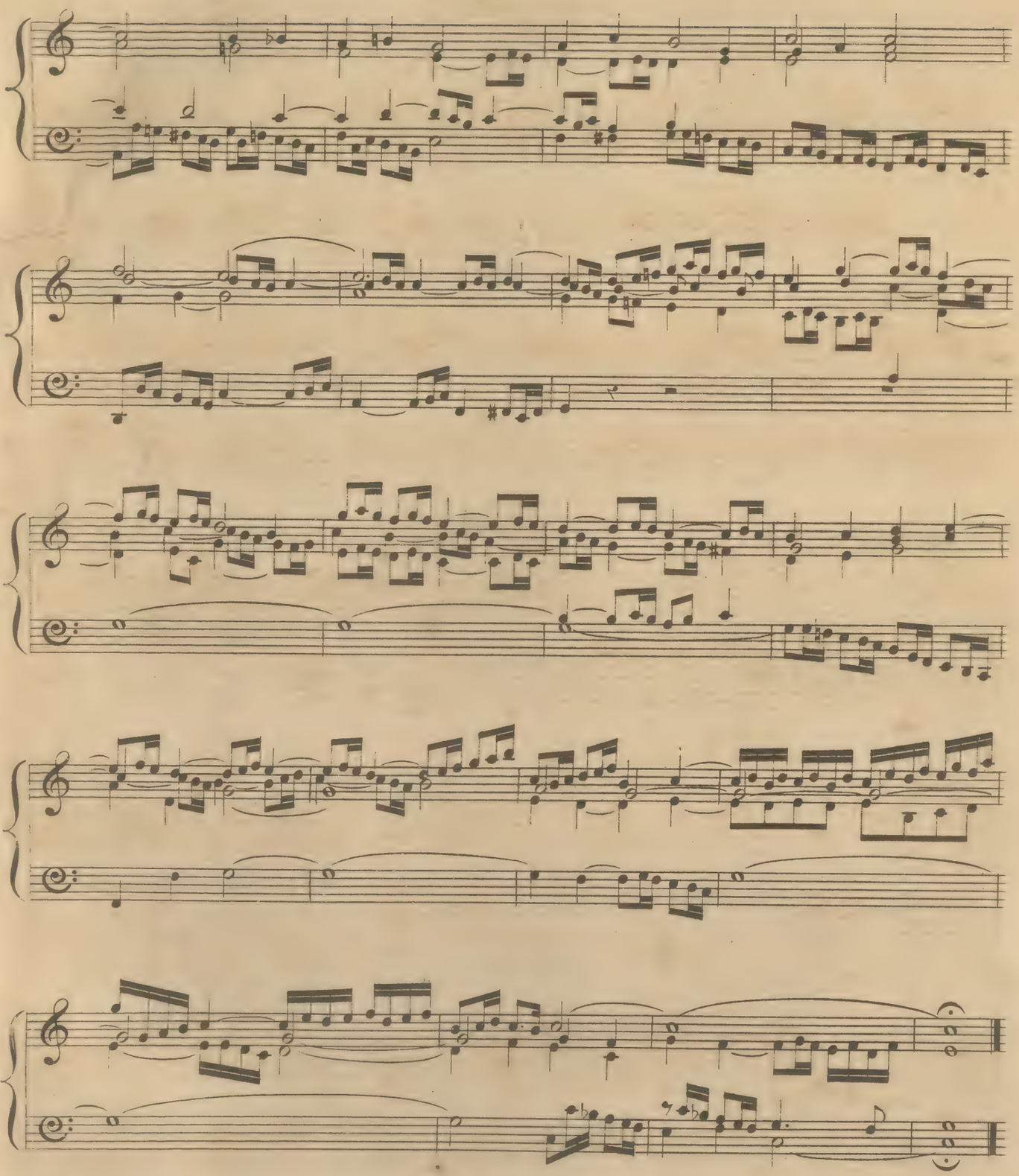

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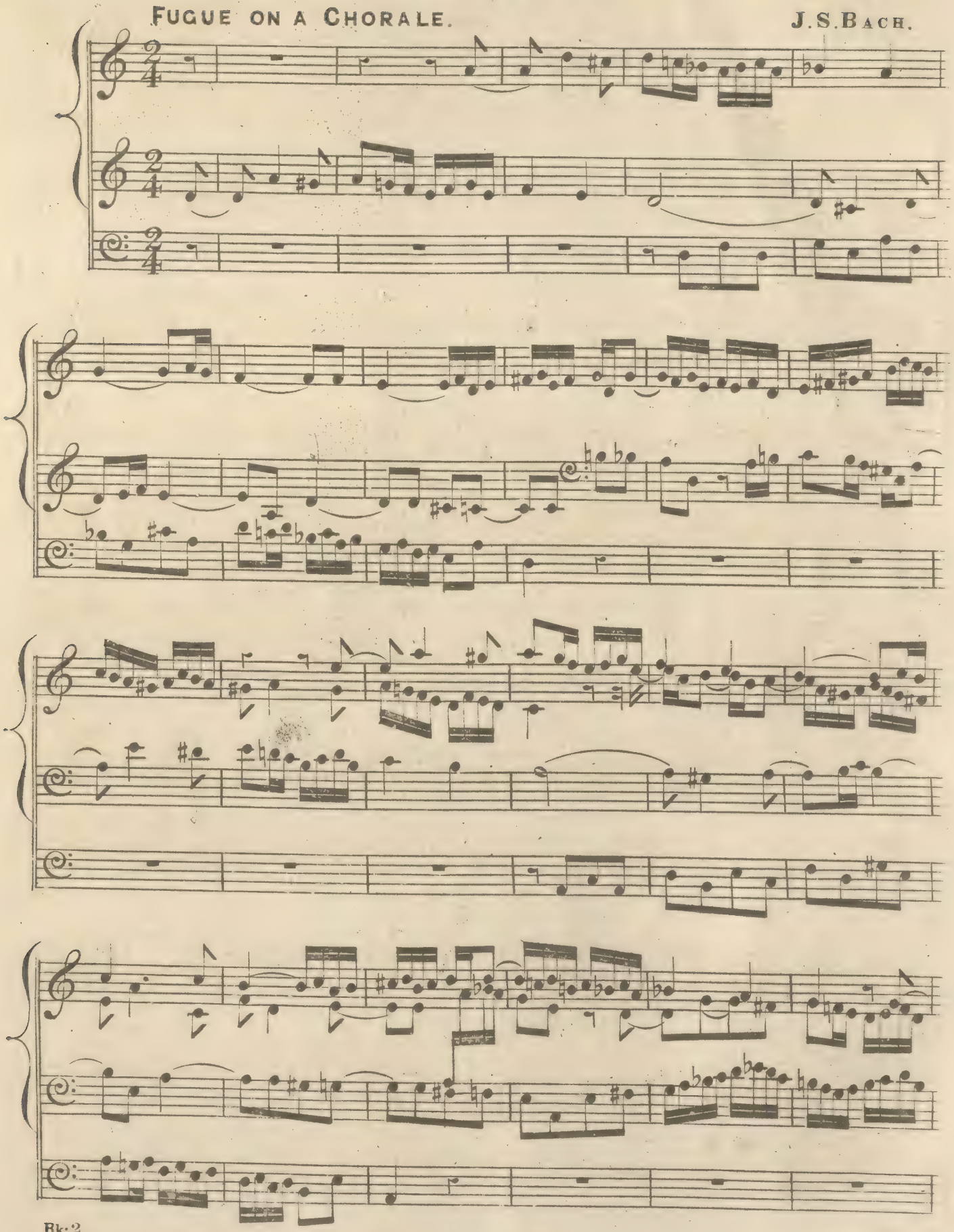

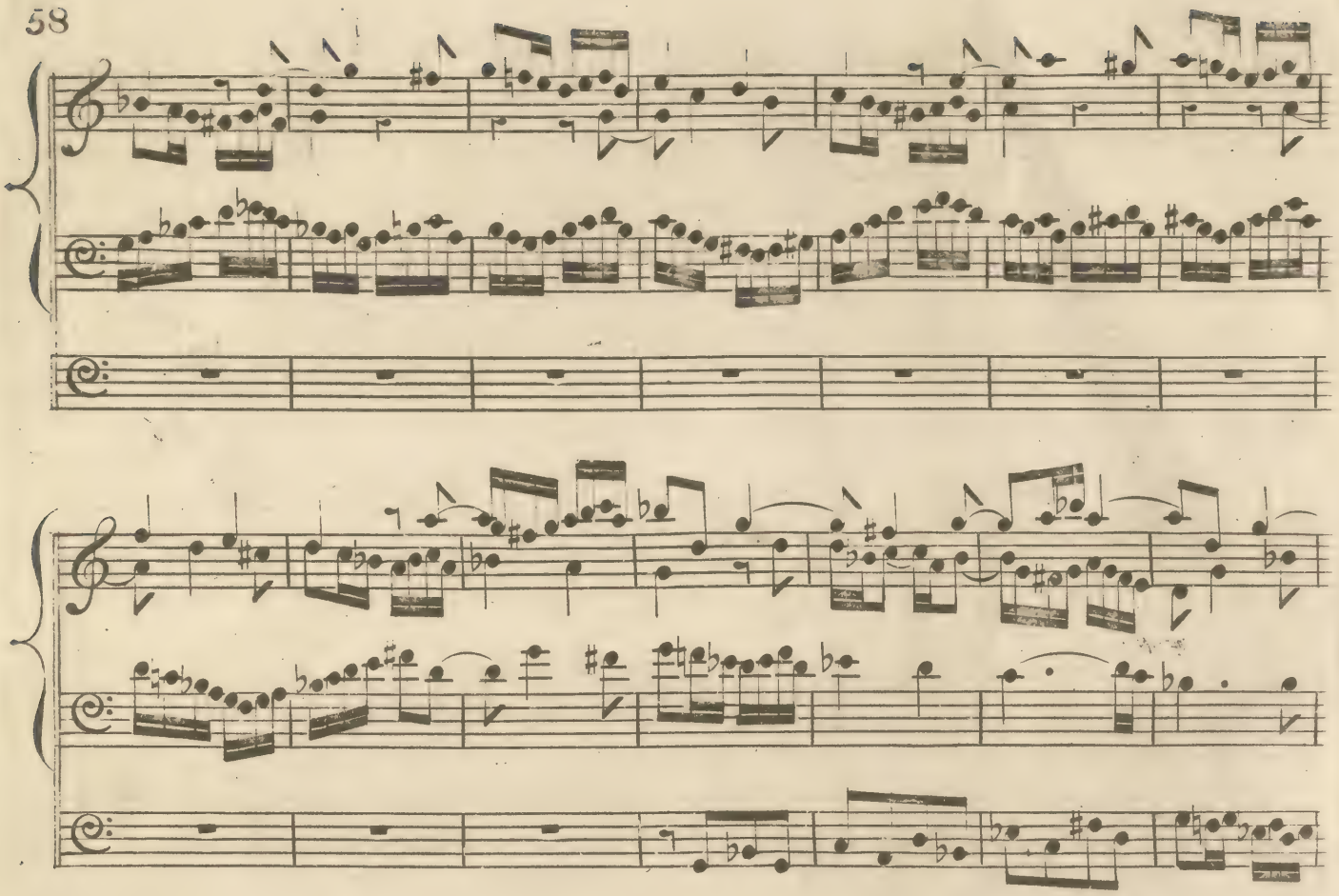

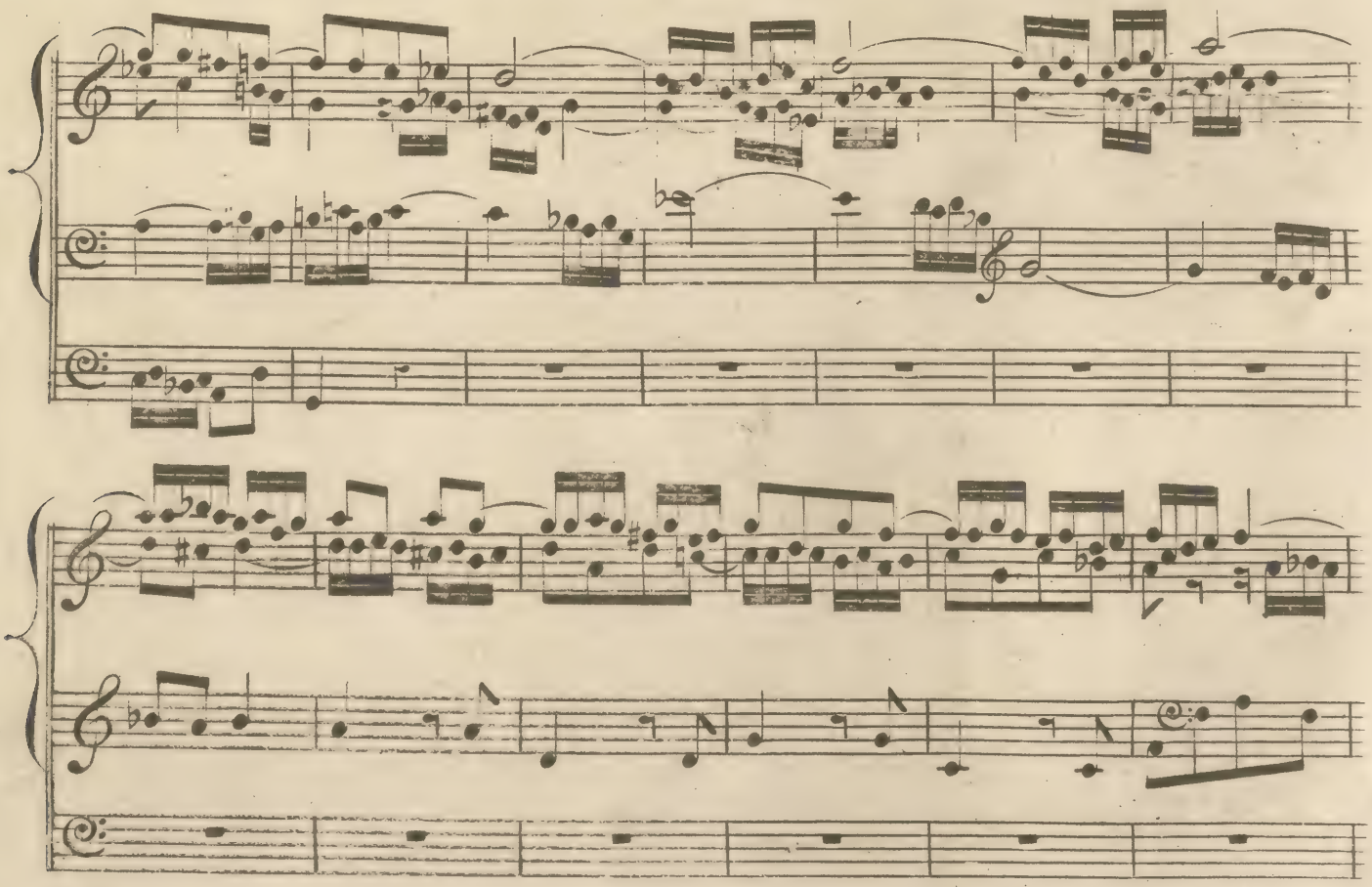

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Handel's Air, "Waft her, angels" .....
" " "O thou that tellest" .....
Huguenots (Pianoforte Duet) .....
" " Two Pianos .....
Fantasia (Love's Triumph) .....
" (Armourer of Nantes) .....

PRAEGER, F.

L'arc en ciel .....
Melodie de Beethoven .....
Rêve de Bonheur .....

RICHARDS, BRINLEY.

Bliss for ever past (Puritan's Daughter) .....
Fantasia ditto .....
These withered flowers (Love's Triumph) .....
Fantasia ditto .....
" O love, thou'rt like a reed bent low (Armourer of Nantes) .....

RITTER, THEODORE

Caprice (Etude), Op. 35 .....
Gigue, Op. 34 .....
Trois Pensées Melodique, Op. 25 :—
A Reverie .....
Le Chant de Braconnier .....
Les Sylphes .....
Véloce (Impromptu) Op. 24 .....

SCHULTHES, WILHELM.

Romanesco (Love's Triumph) .....
Intermezzo ditto .....

THALBERG, S.

Barcarolle .....
L'Art du Chant (Fourth Series) ..... each
No. 19. Casta Diva .....
20. Mon cœur soupire (voi che sapete) .....
21. Quatuor (Euryanthe) .....
22. David sur le Rocher Blanc (Welsh air) .....
23. Chanson de Calcar (Haydn's Seasons) .....
24. Fenesta Vascia (Chanson Napolitaine) .....
Marche Funebre .....
Barbiére de Seville .....
Les Huguenots .....

TREKELL, J T.

Un Ballo in Maschera (Fantasia) .....
Garibaldi's Hymn .....
Santa Lucia (Fantasia on the popular air) .....
Beautiful Star (Fantaisie) .....
Il Trovatore (The "Miserere" and "Ah che la Morte")
Home, sweet home (Fantasia) .....
March des Zouaves .....
Household Melodies (First Series), for small hands :—
No. 1. Love's Ritornella .....
2. Huntsman's Chorus .....
3. Agathe .....
4. Osborne Polka .....
5. My lodging is on .....
6. Green Hills of .....
Household Melodies (Second Series), for more advanced Pupils :—
No. 7. Old Dog Tray .....
8. Evelcen's Bower .....
9. Willie, we have missed you .....
10. Thou art gone from my gaze .....
11. Oft in the stilly night .....
12. Cheer, boys, cheer .....
The harp that once through Tara's Hall (Fantaisie) .....
Village Bell (The) Danse Rustique .....
Garrison Galop (The) .....
Morning Star (Companion to "The Evening Star") .....
Welsh Melodies arranged for the Pianoforte :—
No. 1. March of the Men of Harlech .....
2. The Ash Grove .....
3. The King's Delight .....
4. The Dove .....
5. All through the Night .....
6. The Rising of the Lark .....
7. Megan's Daughter .....
8. New-Year's Eve .....
9. Lady Owen's Delight .....
10. The Dawn of Day .....
11. Watching the Wheat .....
12. The Maid of Skér .....
Boze cos Polske (Polish National Hymn) .....
Fantasia (Love's Triumph) .....
Night, love, is creeping ditto .....
Lovely, loving, and beloved ditto .....
Fantasia (Armourer of Nantes) .....

WESTERHOLTZ, CONRAD.

The Danish National Hymn .....

3

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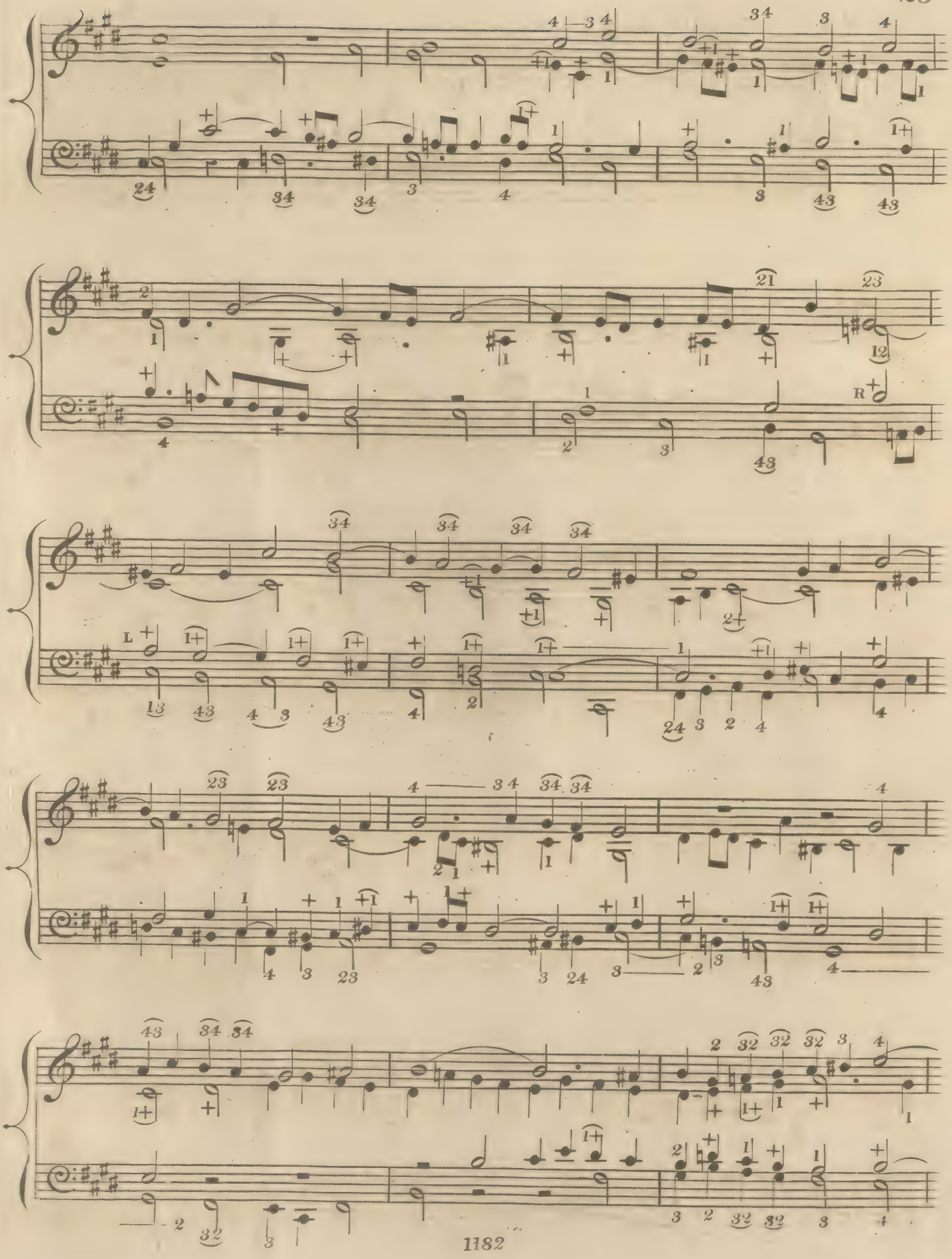

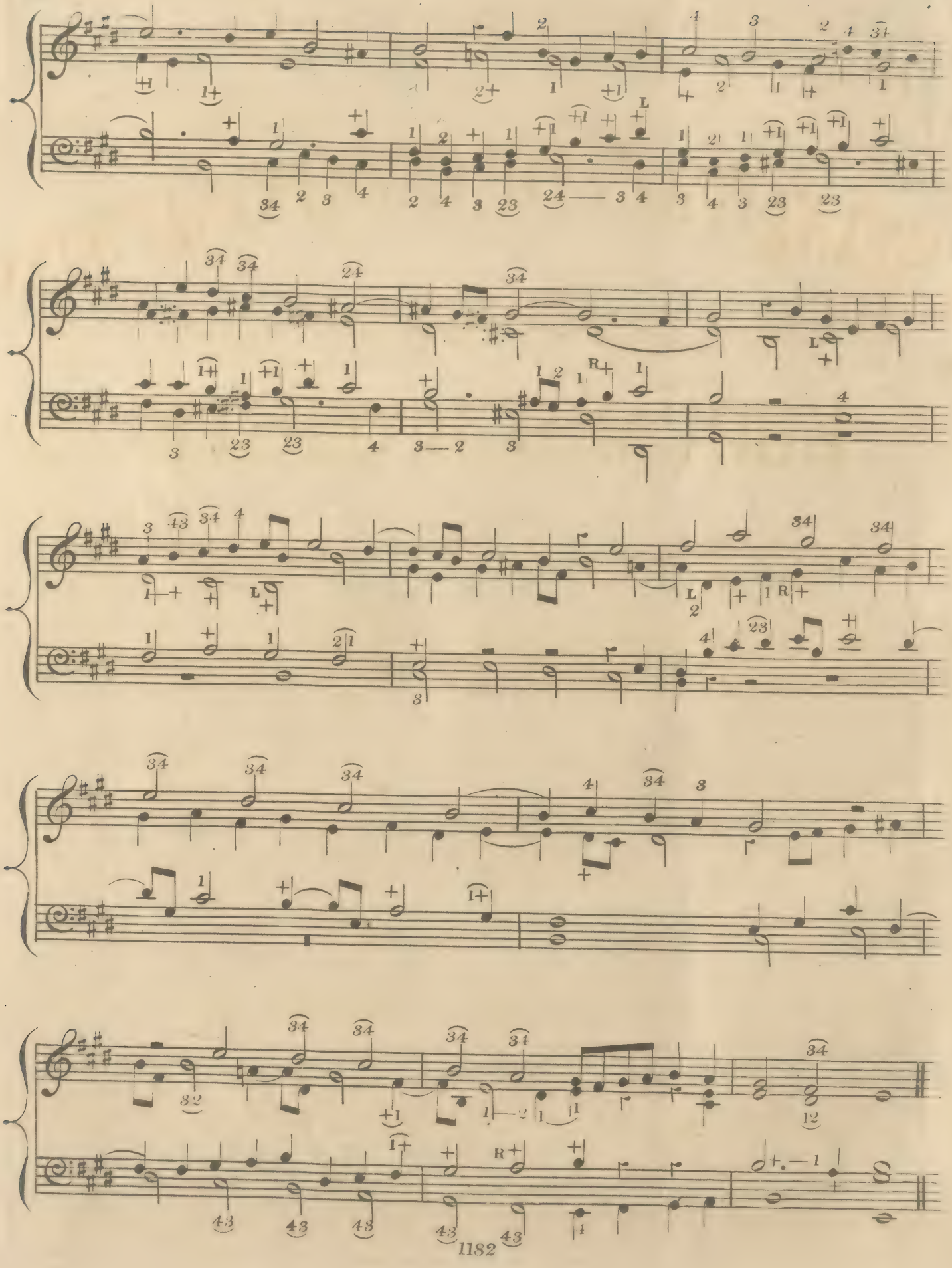

Mus 3716 PE
4

№ 1

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A SELECTION OF COMPOSITIONS FOR THE Organ, BY EDOUARD BATISTE.

Organist of St. Eustache, Paris.

№ 1	FOUR ANDANTES	4/=
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3	GRAND OFFERTOIRE IN D MINOR	3/=
4	GRAND OFFERTOIRE IN C MINOR	4/=
5	GRAND OFFERTOIRE IN D	5/=
6	GRAND OFFERTOIRE IN F	5/=

7

14

30

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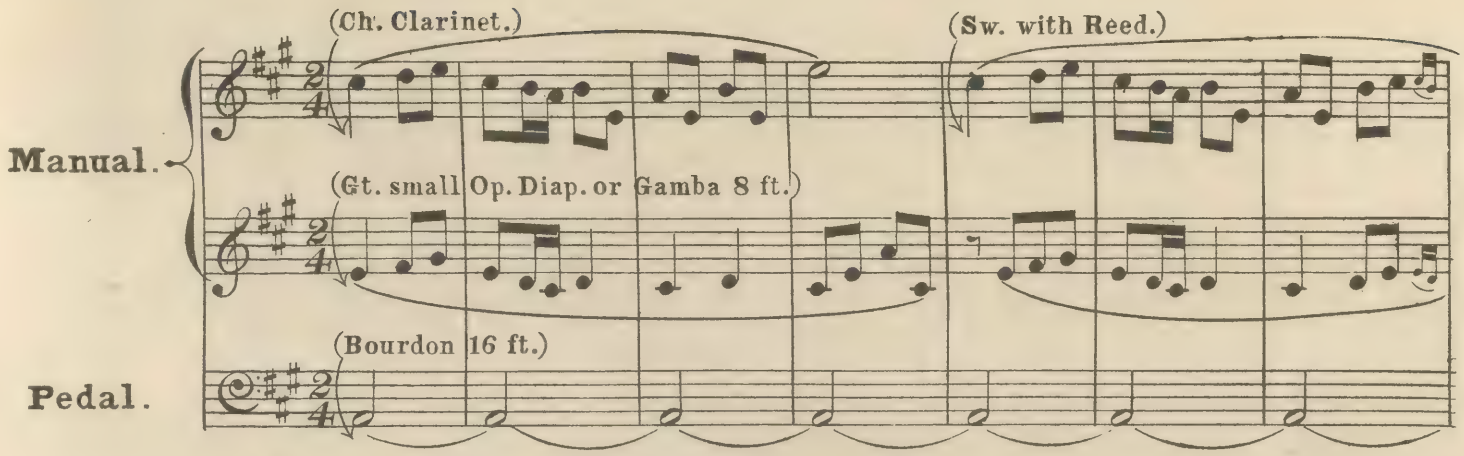
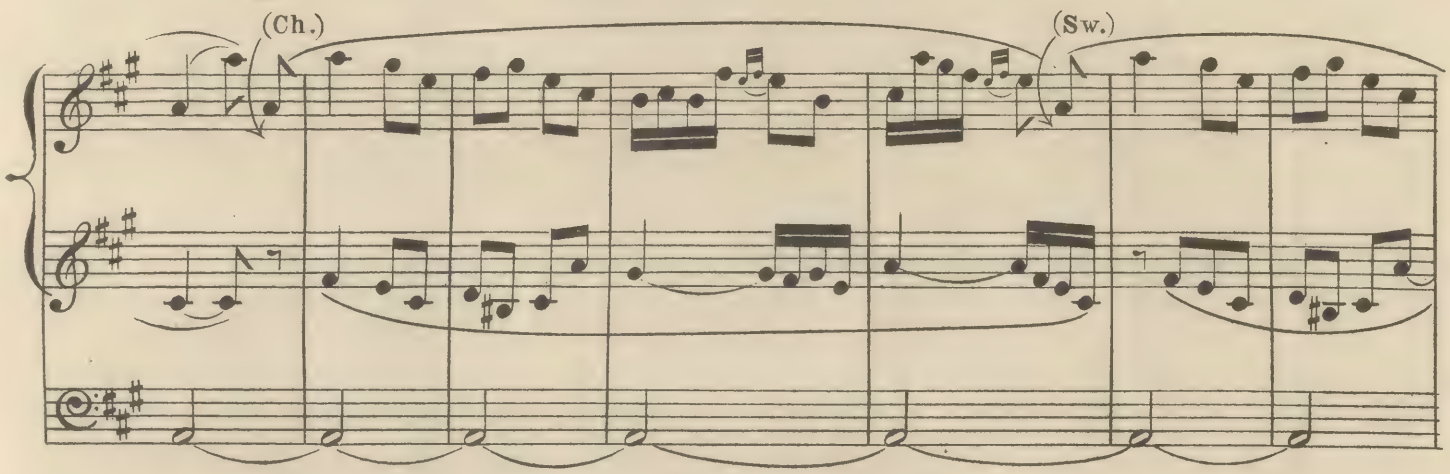
FOUR ANDANTES

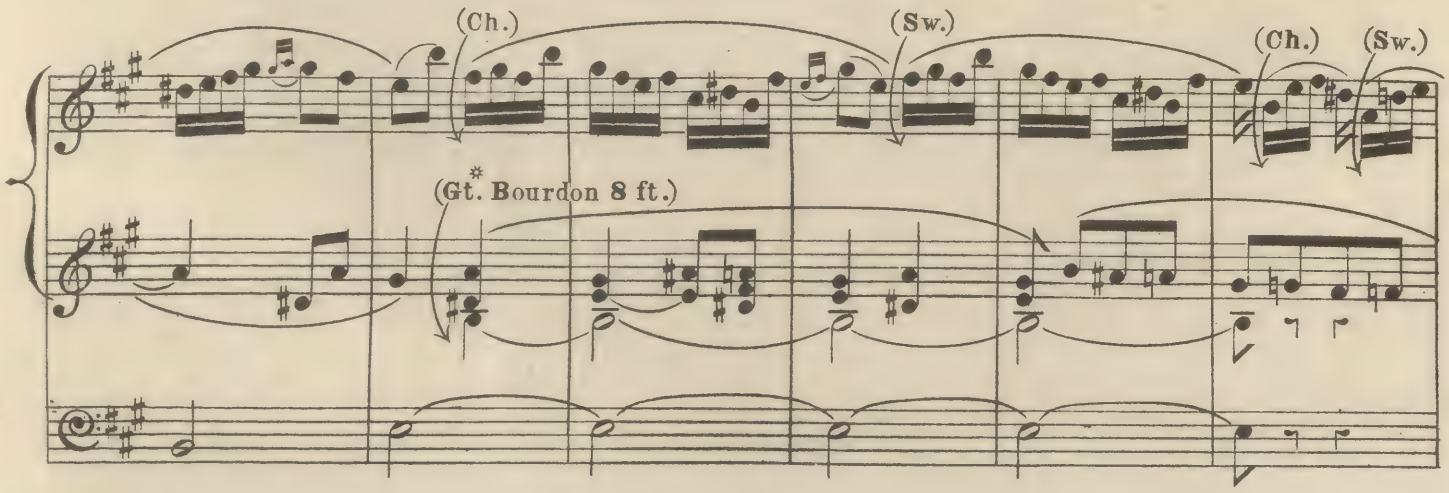
BY

EDOUARD BATISTE.

ANDANTE. Nº 1.







*(St. Diap. or 8 ft. Flute.)

(Ch.) (Sw.) (Ch.) (Gt.)

(Gt. small Op. Diap.) (Sw.)

(Ch.) (Sw.)

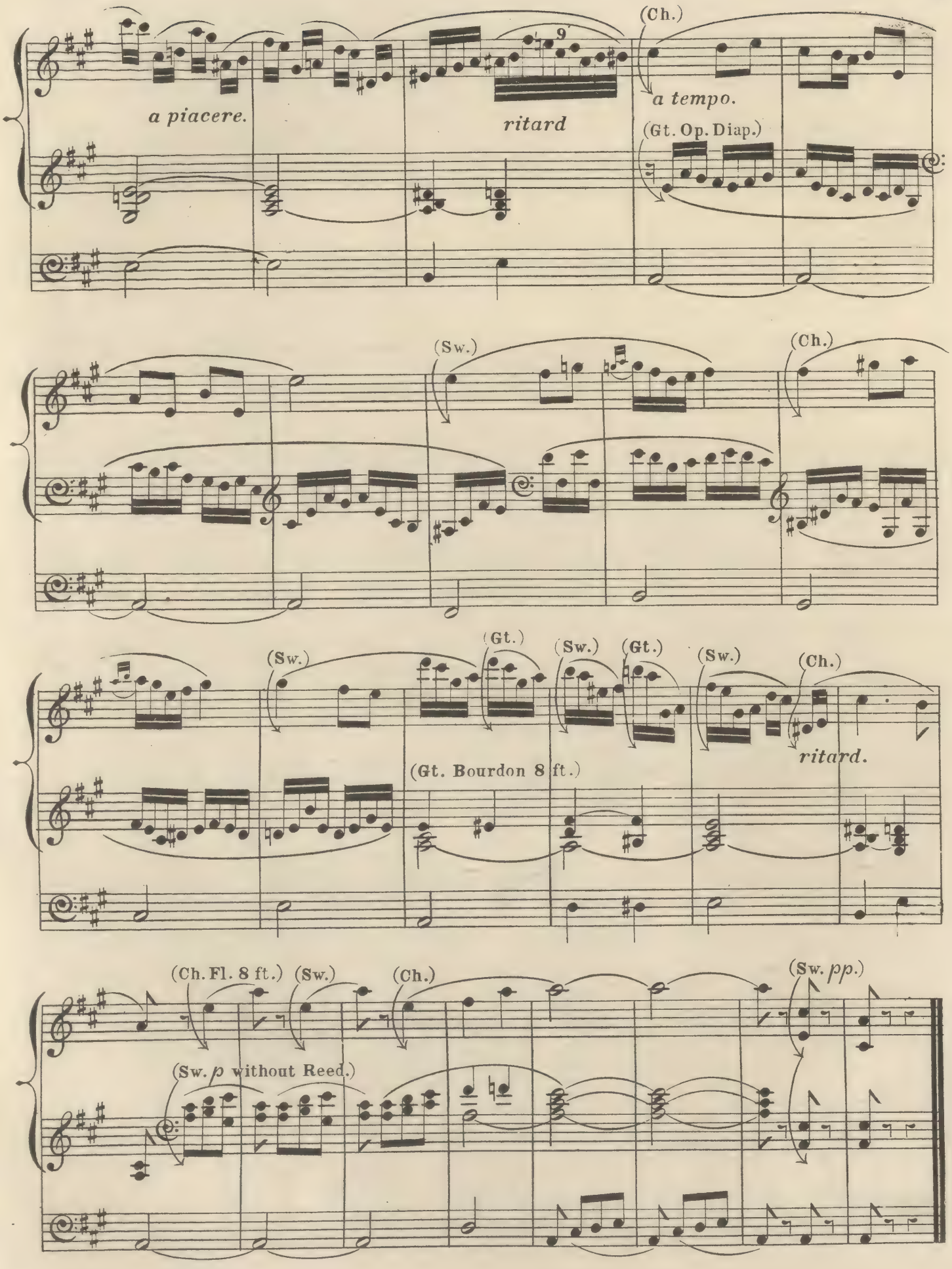
(Sw.) (Gt.)

poco animato.

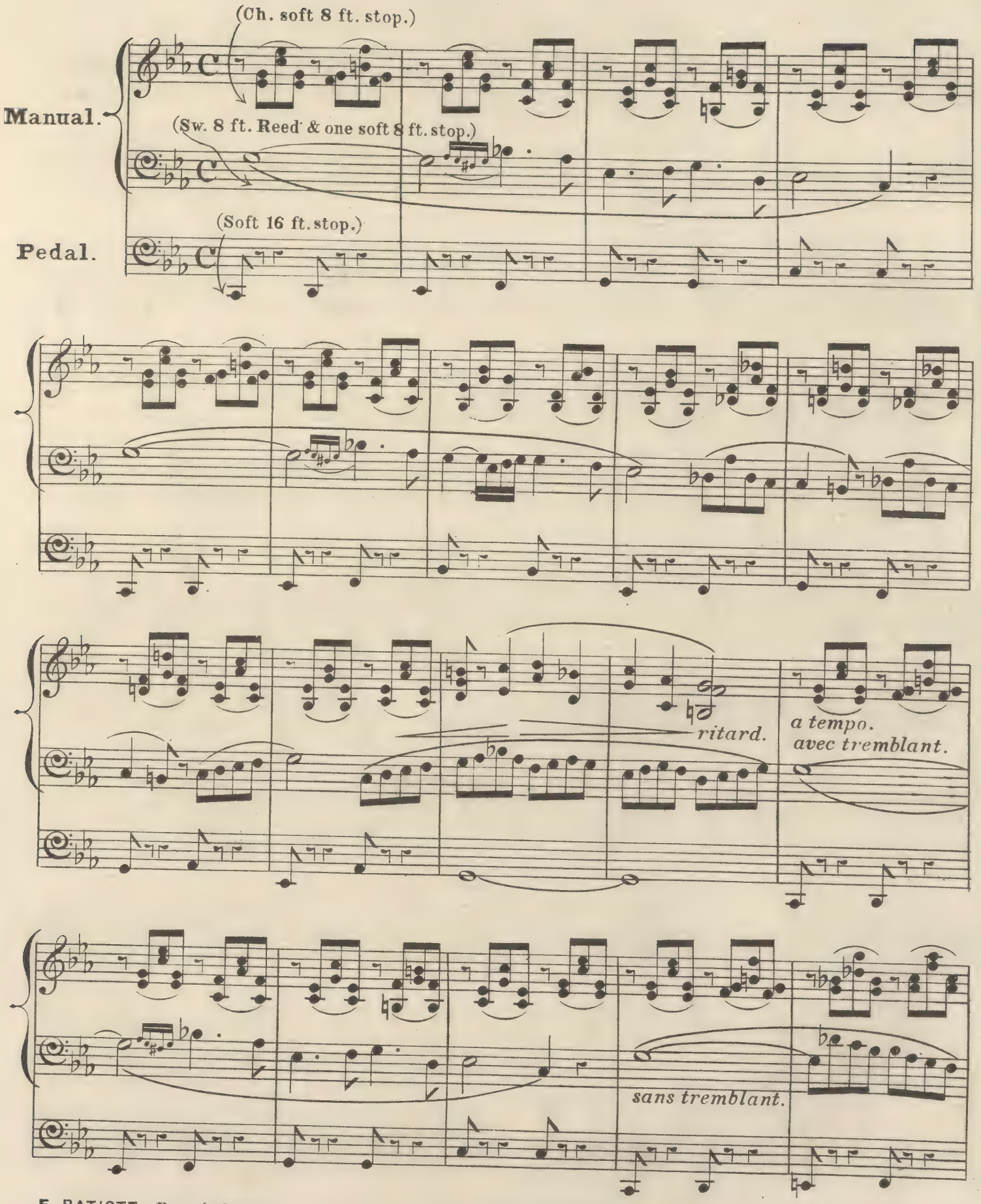
(Gt. Bourdon 8 ft.)

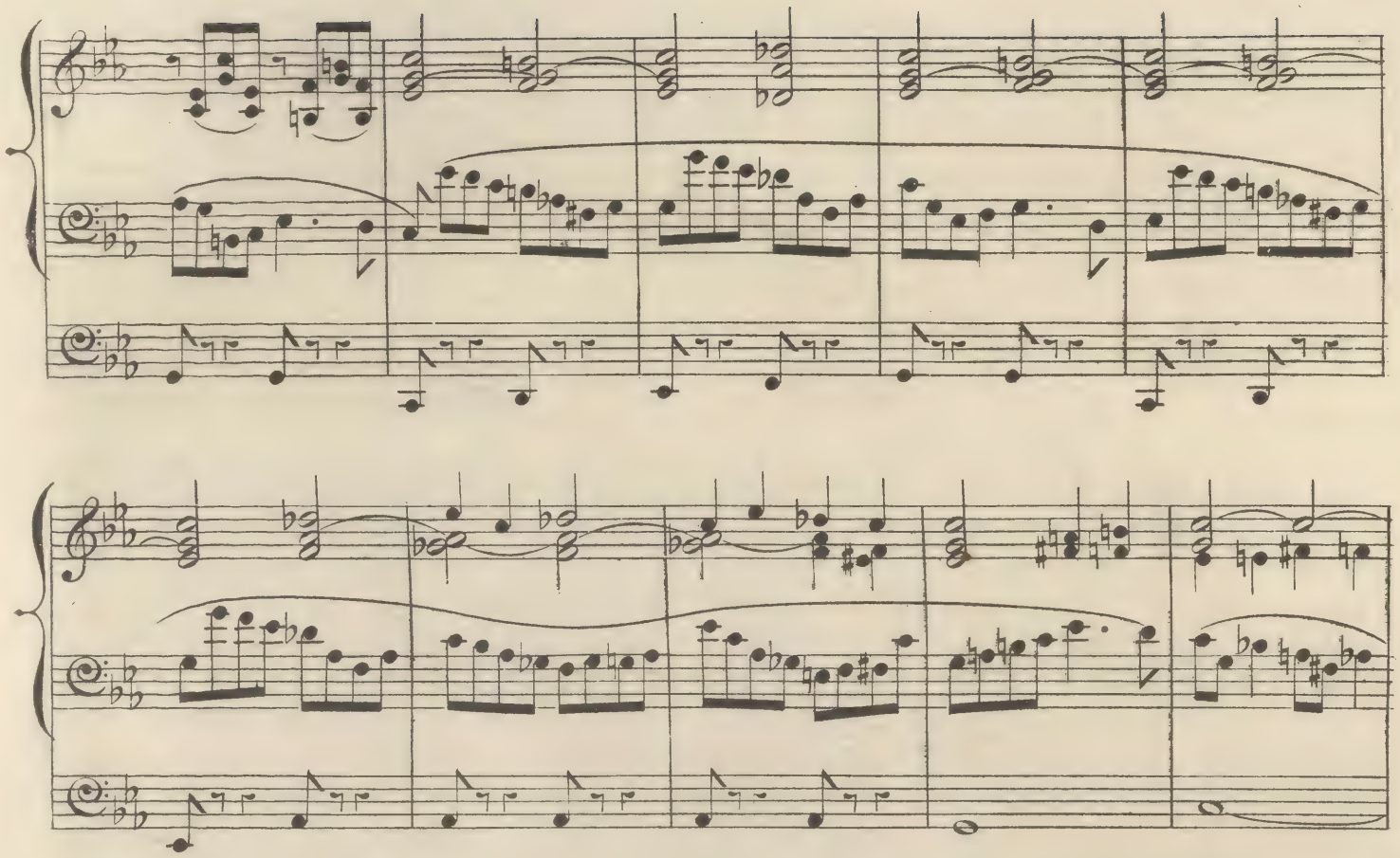
(Ch.) (Sw.) (Gt.)

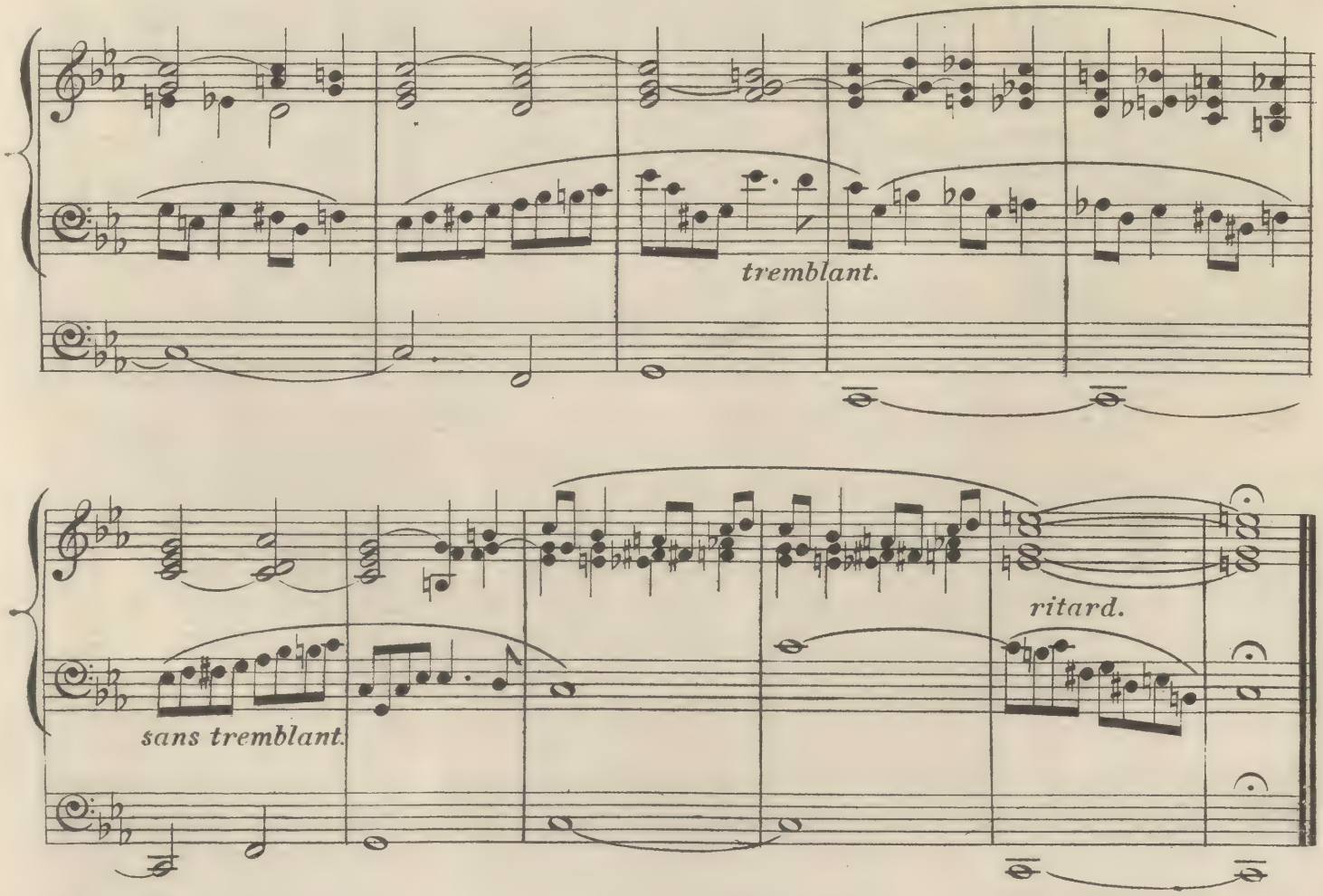
rall.


(Ch.)
a piacere.
ritard
a tempo.
(Gt. Op. Diap.)
(Sw.)
(Ch.)
(Gt.)
(Sw.)
(Gt.)
(Sw.)
(Ch.)
(Gt. Bourdon 8 ft.)
ritard.
(Ch. Fl. 8 ft.)
(Sw.)
(Ch.)
(Sw. pp.)
(Sw. p without Reed.)

ANDANTE. Nº II.






tremblant.
sans tremblant.
ritard.

ANDANTE. Nº III.

(Sw. Oboe & St. Diap. with tremblant.)

Manual.

pp

(Ch. Salcional 8 ft.)

Pedal.

(Soft 16 ft. Bourdon.)

tr

pp

ritard.

sans tremblant.

p (Sw.)

p

p

p

(Gt. soft 8 ft. Flute.)

mf

animato.

a tempo, (tremblant.)

rall.

pp

(Ch.)

pp

ritard.

(sans tremblant.)

p calando.

p

f

pp

f

pp

f

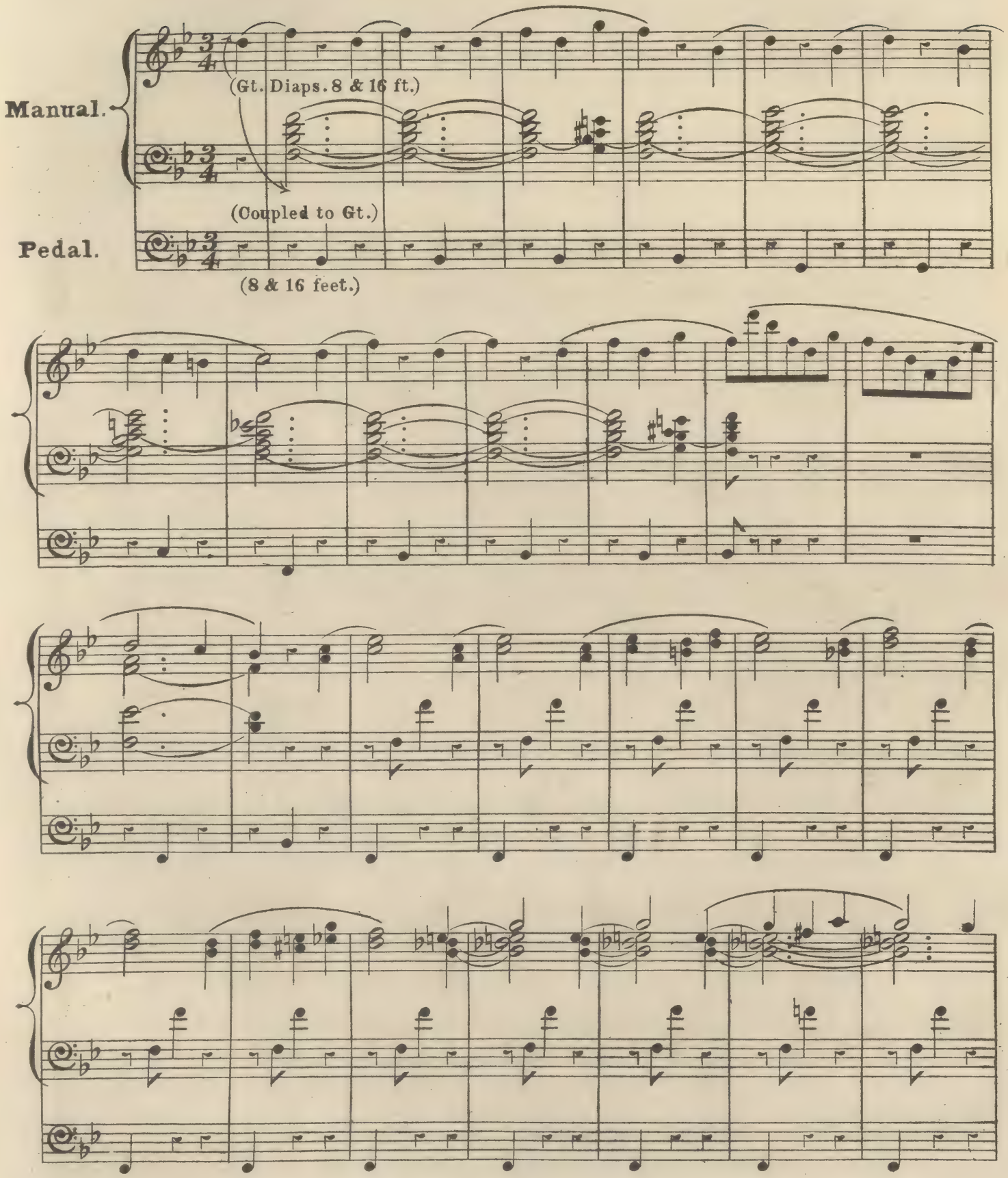
pp ritard.

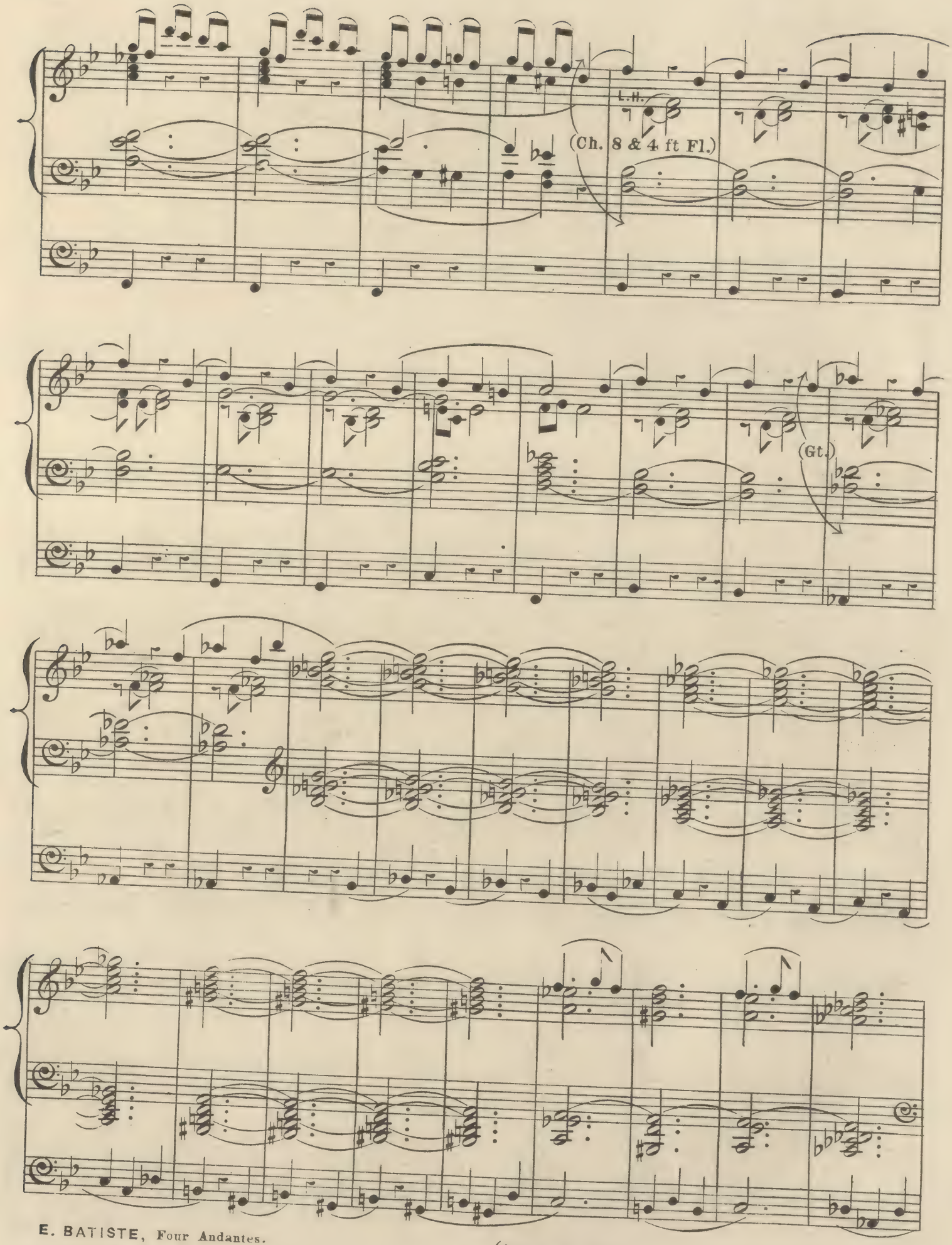
p a tempo.

p rall.

pp

ANDANTE. Nº IV.




L.H.
(Ch. 8 & 4 ft Fl.)
(Gt.)

(Ch.)

ritard.

(Sw. 8 ft. Reed.)

(Gt.)

Sw. with Oboe.

D 3477/6
rcm 371685

No. 7

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GRAND OFFERTOIRE

BY

EDOUARD BATISTE.

Allegro moderato.

MANUAL.

PEDAL.

Gt. Full. coupled to Sw.

ff

ritard.

a tempo.

ritenuto.

slargando.

ritardando.

Gradually diminish all the stops_ and prepare the Swell Oboe &c. for the next movement.

Andante.

Sw. Oboe & Flute harmonique 8 ft. with Tremblant.

Ch. Salcional 8 ft.

16 ft. *p*

Allegro moderato.

G.t *mf.* coupled to Sw. Reeds 8 ft.

add to the Swell.

cres - - cen -

do.

Full without G.t Reeds.

add Reeds.

ritard.

marcato.

M.D.

Iº Tempo.

ritenuto.

slargando.

ritard°

Gradually diminish the stops while pre. paring for the next movement.

Andante.

Gt 8 ft. wood, coupled to 8 & 16 ft. wood, Sw.

mf Ch. 8 ft.

8 & 16 ft.

p

mf

rallentando.

1º Tempo più animato.

Gt. 8 & 4 ft. coupled to Full Swell.

cres.

Ped. coupler.

cres.

add Reeds.

ff

allargando.

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No 14.

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6	GRAND OFFERTOIRE IN F	5/=
7	GRAND OFFERTOIRE IN E MINOR	3/=
8	GRAND OFFERTOIRE FOR EASTER DAY IN A MINOR	4/=
9	GRAND OFFERTOIRE IN F MINOR	4/=
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19	THREE ANDANTES	4/=
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23		
24		

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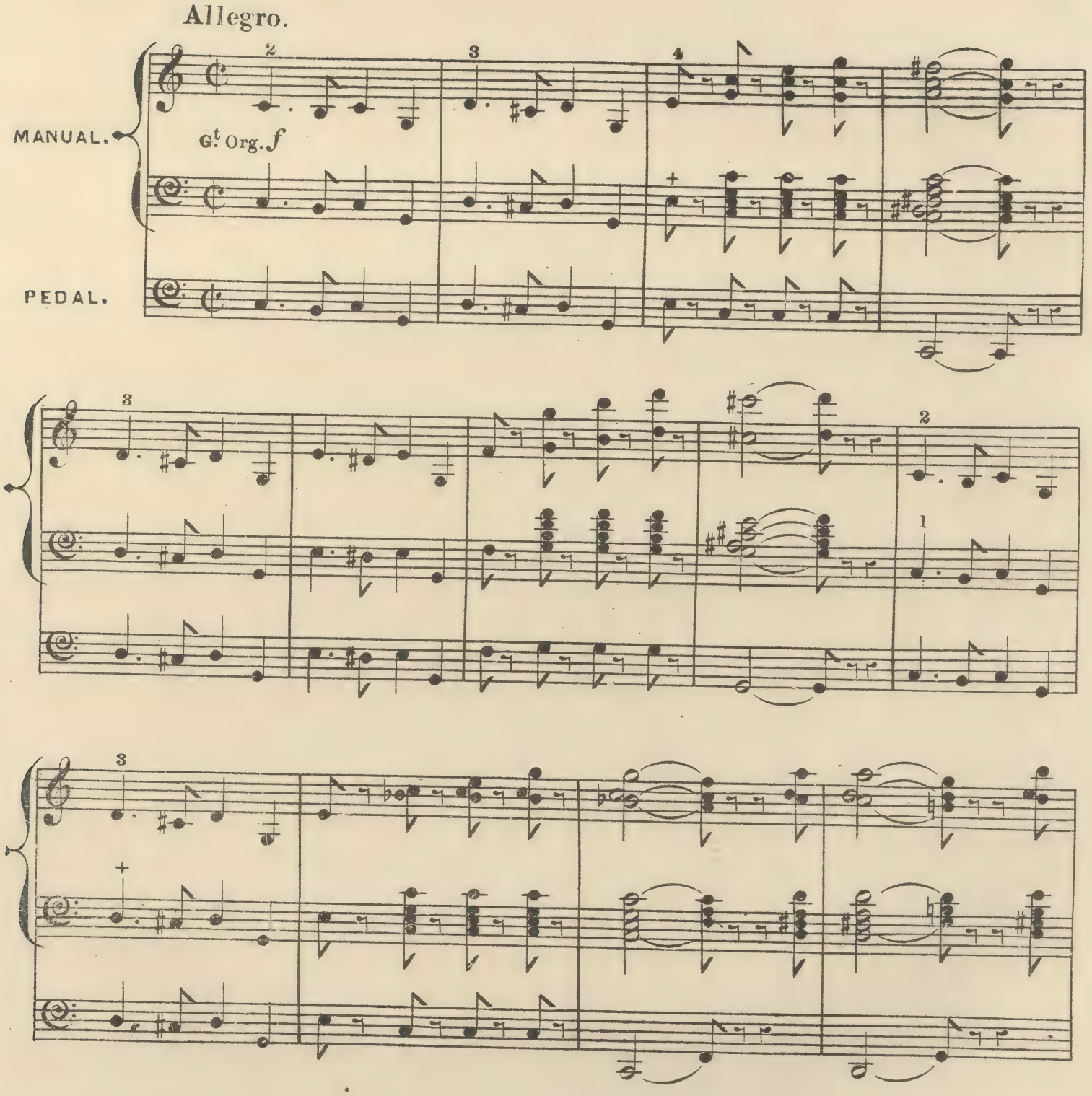
PROCESSIONAL MARCH.

BY

EDOUARD BATISTE.



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PROCESSIONAL MARCH.

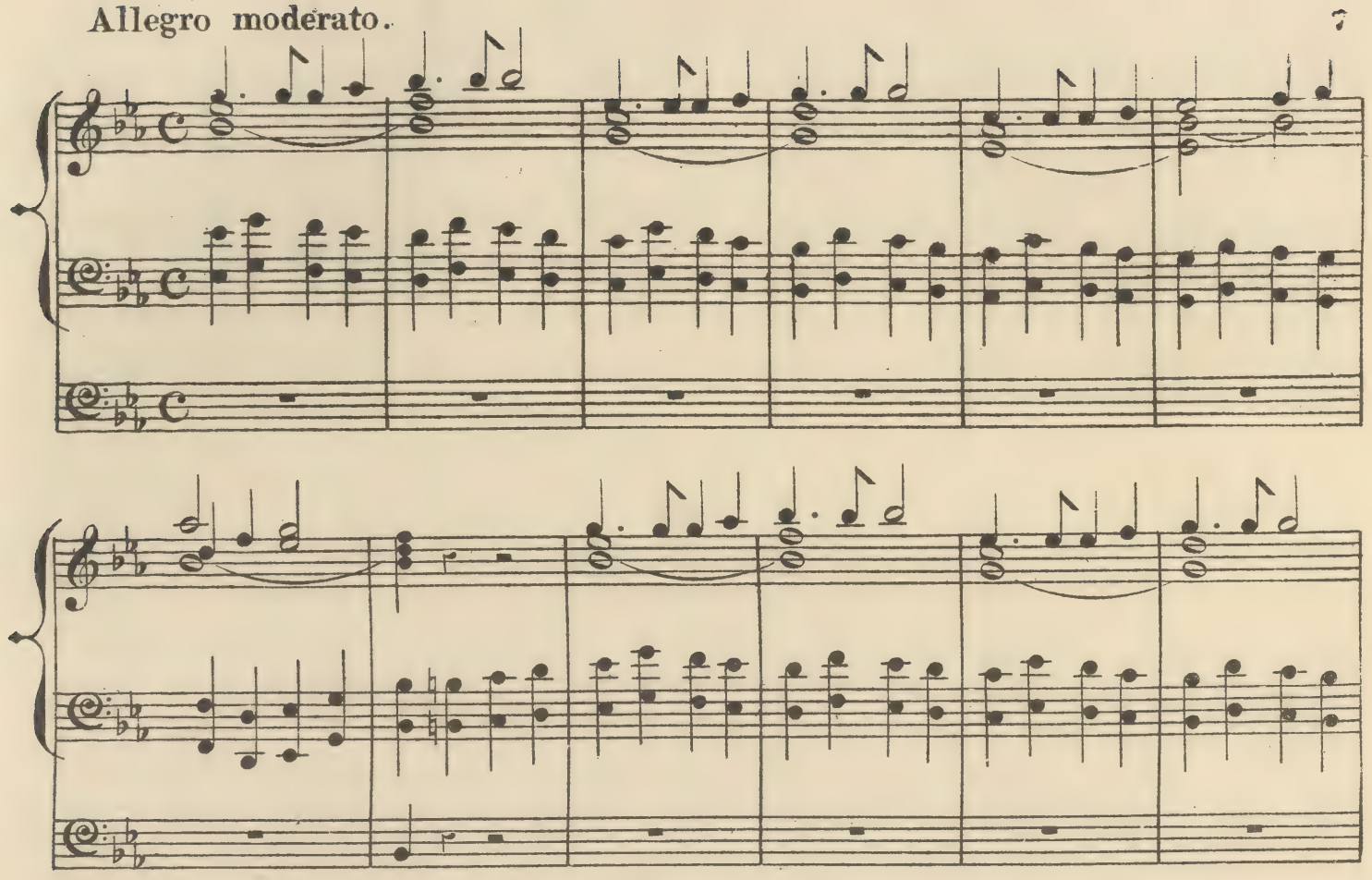
Moderato.

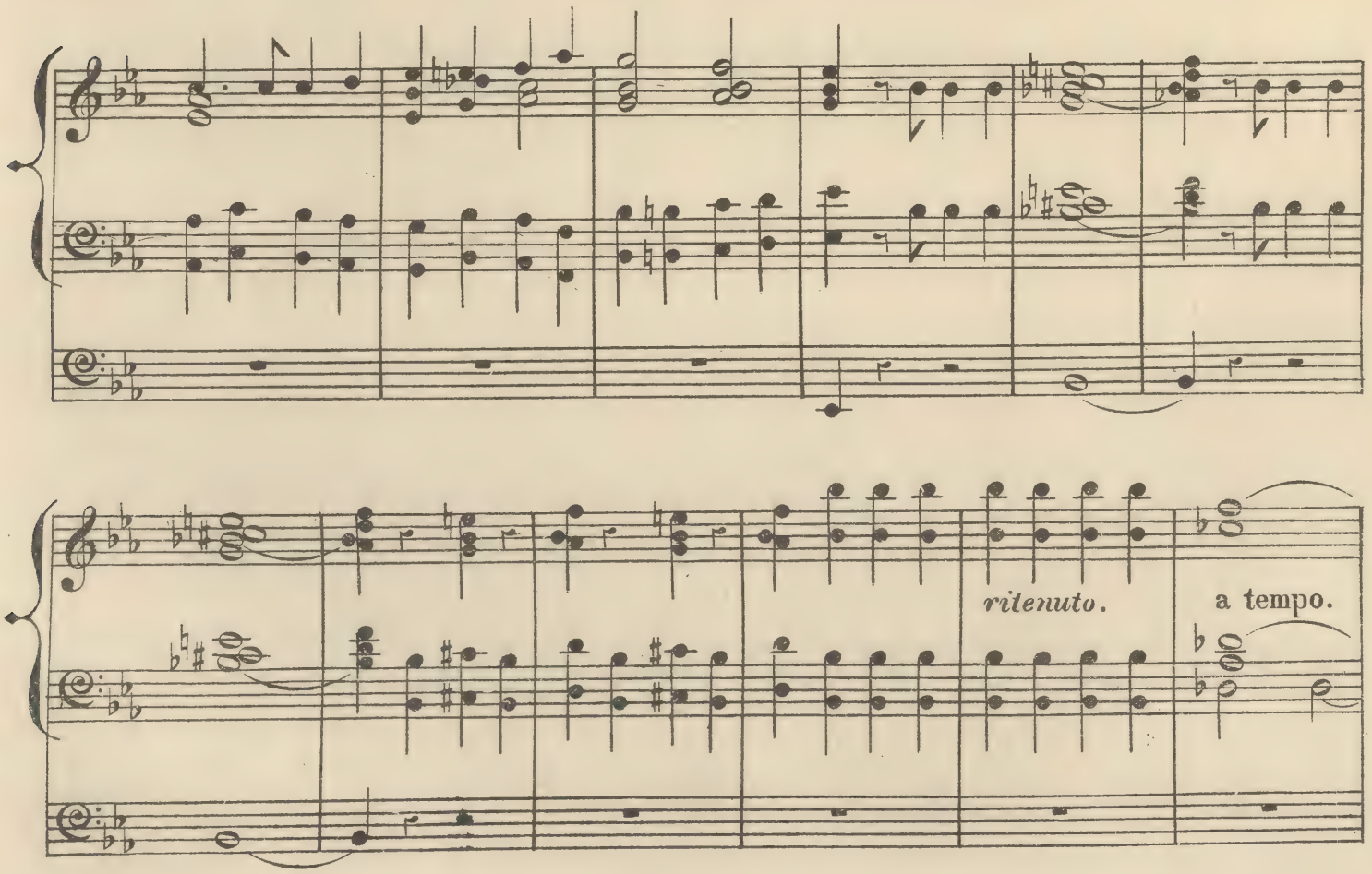
MANUAL.

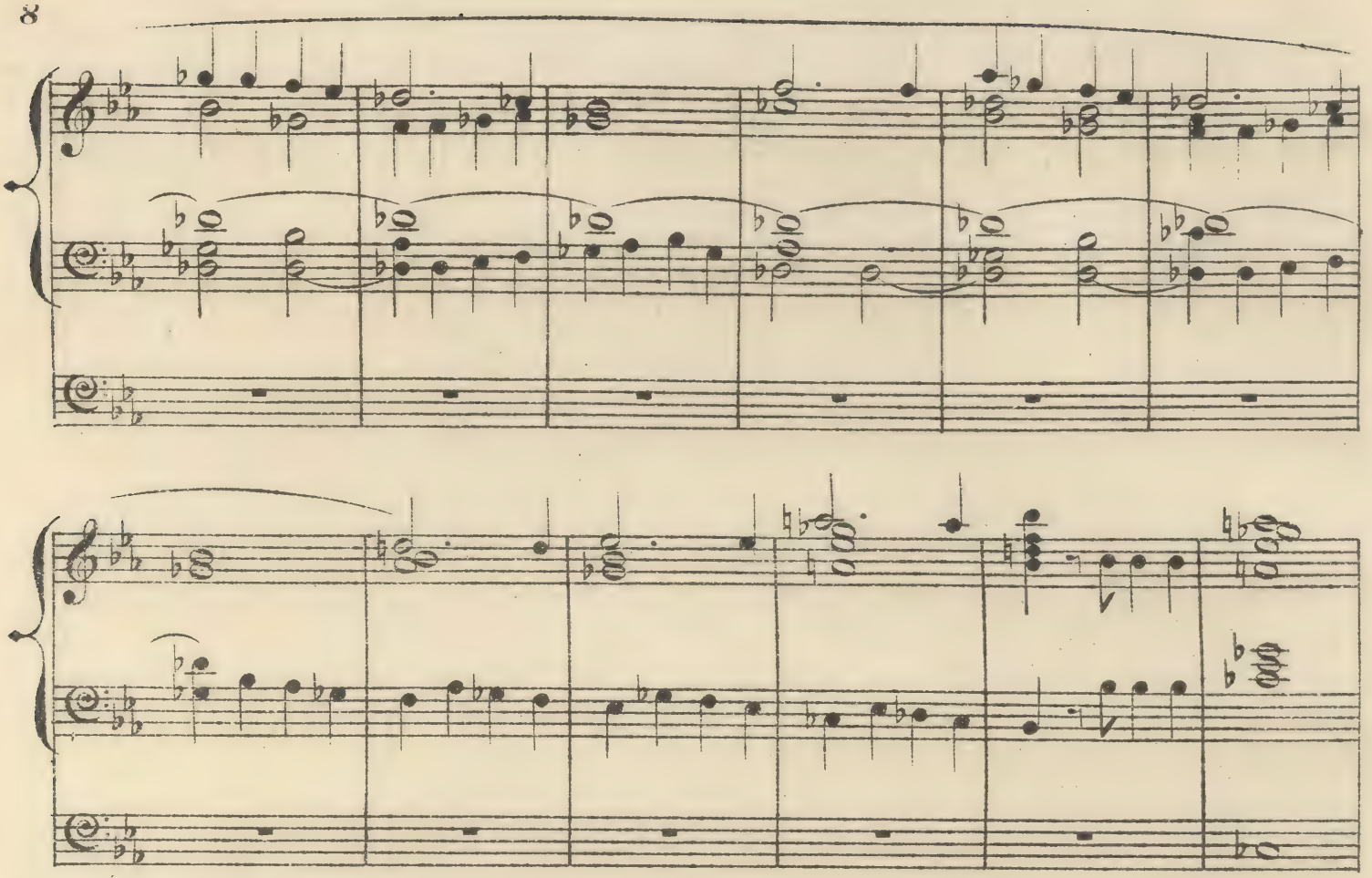
PEDAL.

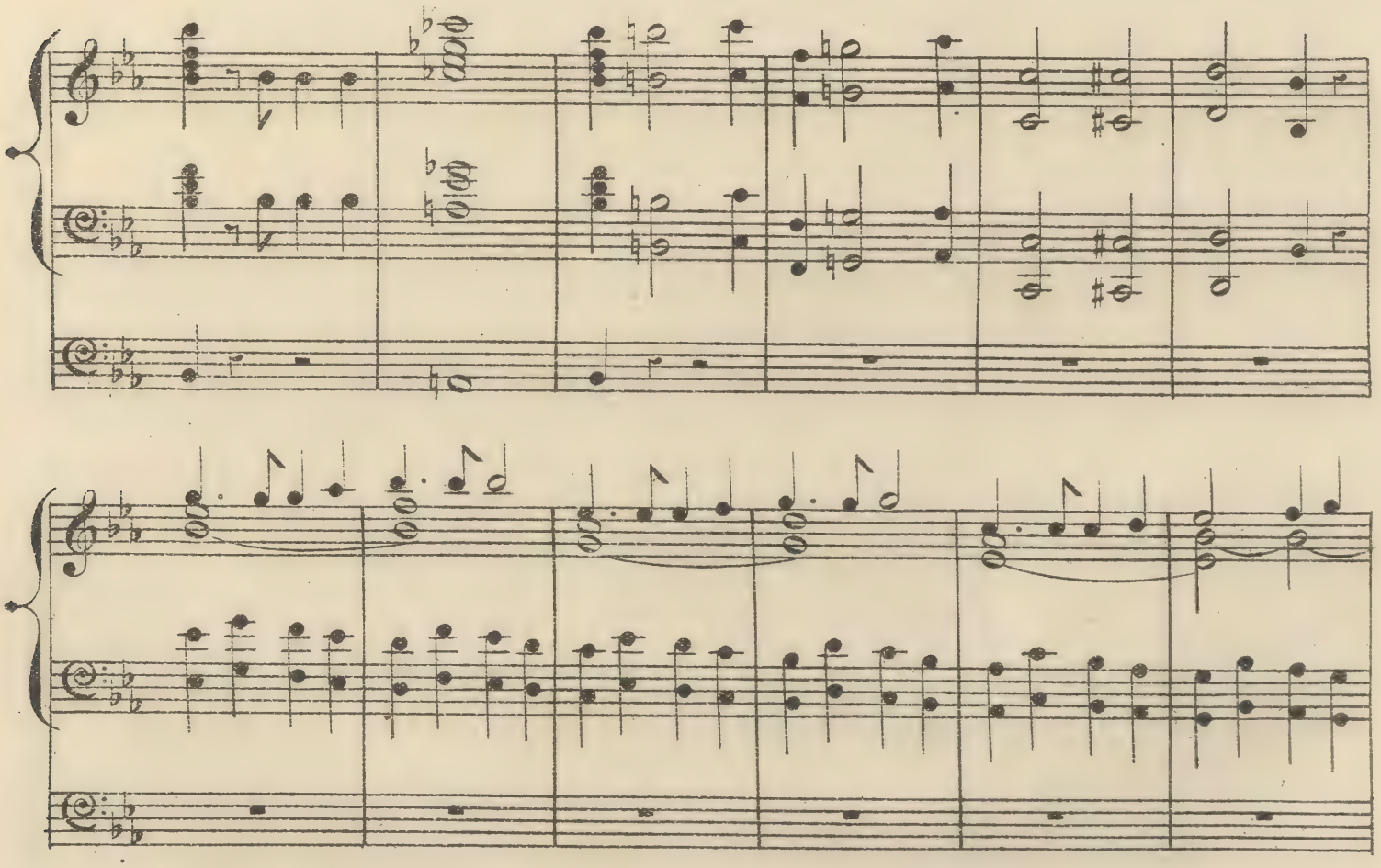
G.t Org. *ff*

Allegro moderato.









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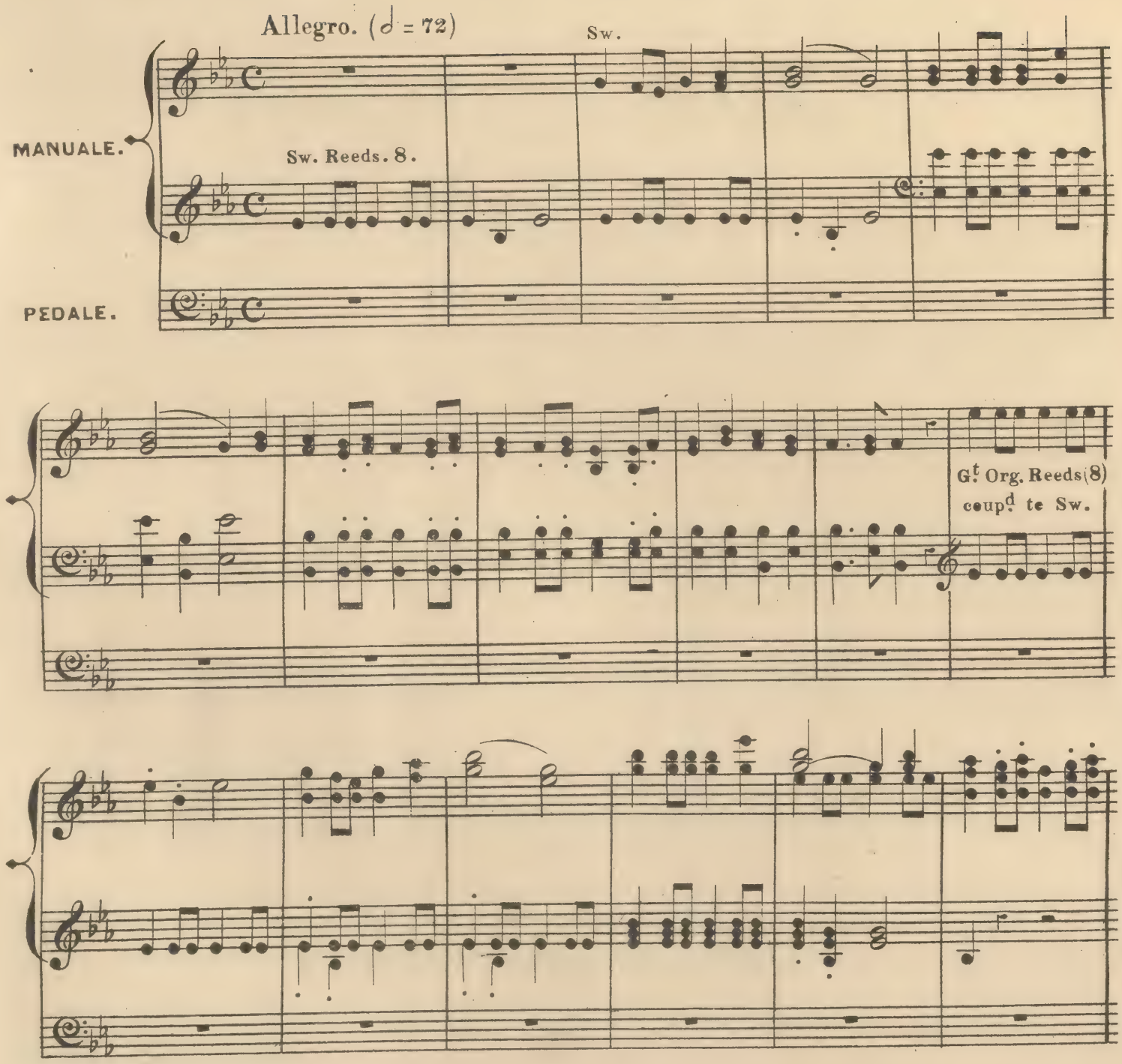
MARCHE TRIOMPHALE DE RIES.

TRANSCRITE PAR

EDOUARD BATISTE.



(A & P. No 11,705)

G.t Org. R.H.

Sw. L.H.

Sw.

G.t all the Reeds.

ff coup.d to G.t

Sw. Open.

G.t

TRIO.

Ch. 8. with Gamba.

Sw. with Oboe.

16 coup.d to Sw.

ff G.t Org.

ff coup.d to G.t

Ch.

Sw.

coup.d to Sw.

ff G.t Org.

ff coup.d to G.t

Ch. without Gamba.

Sw. (closed)

Sw.

p

Ch.

Sw. (closed)

Sw.

add Gamba.

p

Ch. without Gamba.

Sw. (closed)

Sw.

Ch.

Ch.

Sw. (closed)

Sw.

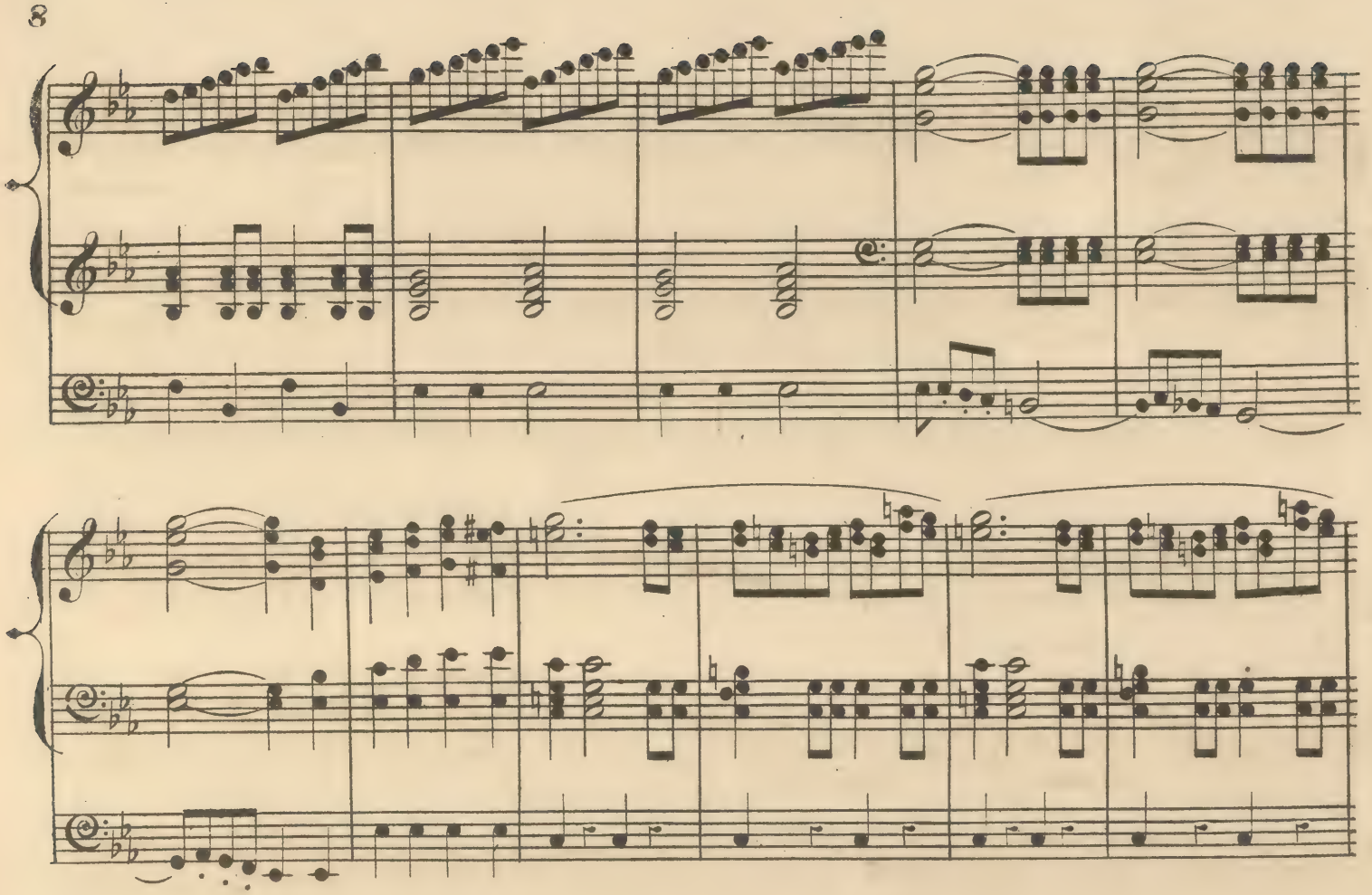
add Gamba.

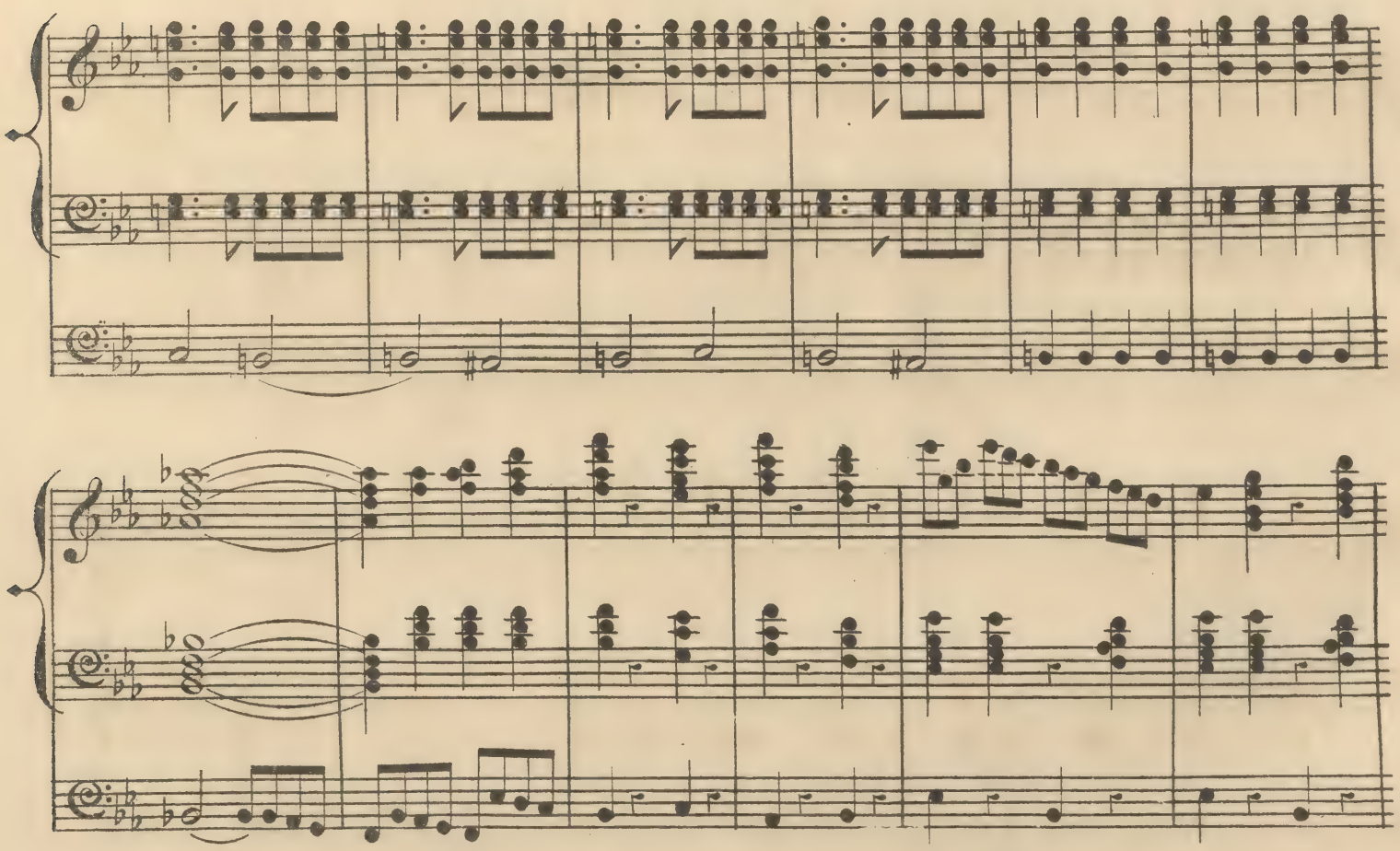
G.t Org. *ff* coup.d

f

accelerando il tempo.

sempre stringendo.





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F. EDWARD BACHE.

		s.	d.
b	L'irresistible. Galop di bravura	4	0

JULES BRISSAC.

b	Gigue of Corelli in C	3	0
b	Gigue of Corelli in A	3	0
b	Gavotte of Corelli in A	3	0
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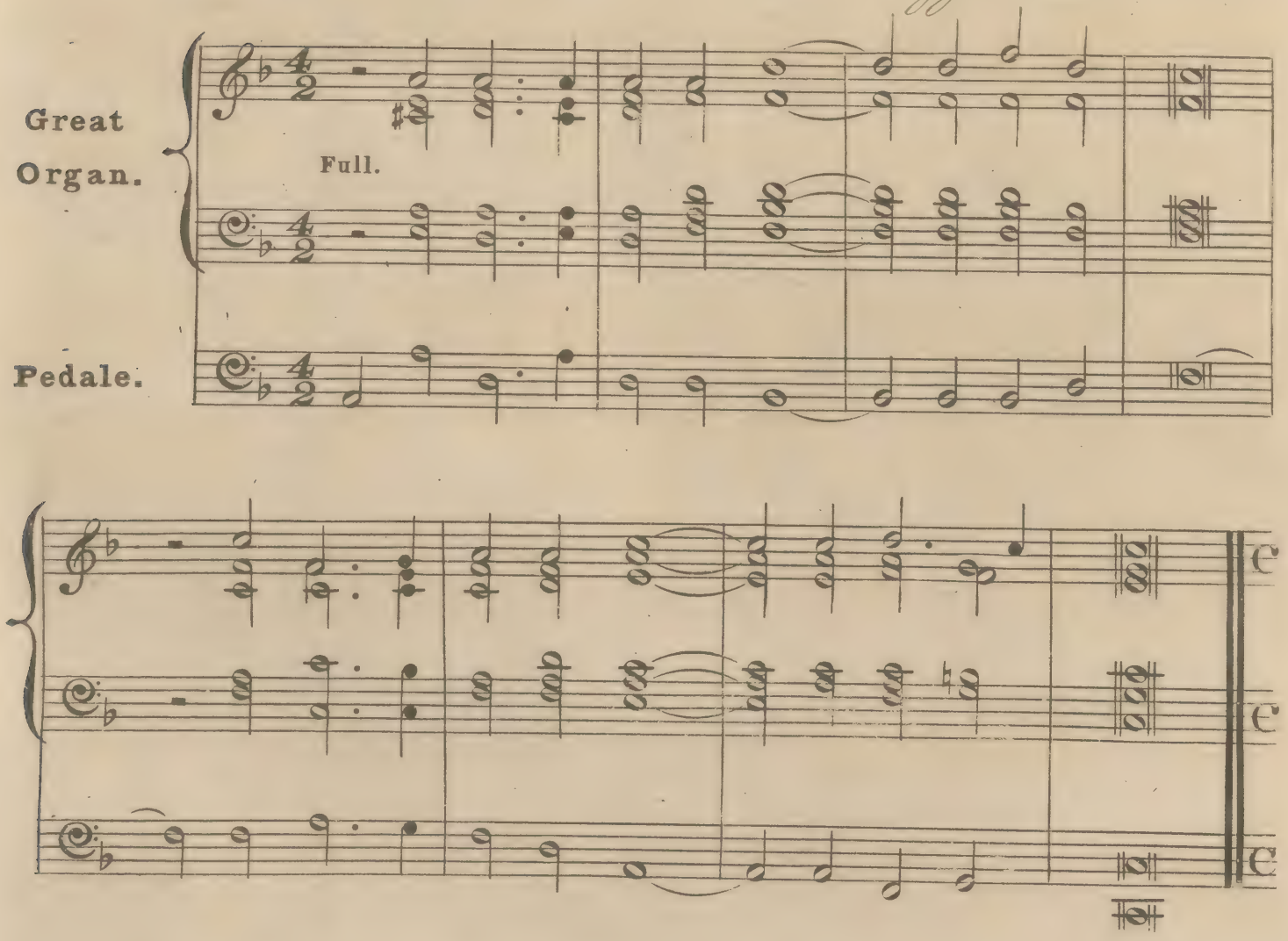

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p

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add another 8 ft. Stop.

cres:

cres:

sempre cres:

Great Org.

ff

f

Great Org.
Full without Mixtures.

Coupd to Great.

Mixtures.

Sw.

Sw.

Choir 8 ft.

Sw.

Sw.

Compd to Ch. only.

Choir.

Sw.

Gt.

Gt. Diaps.

Coupd to Sw.

Sw

Gt.

Sw.

Gt.

8 ft.

Coupler in.

Ch. 8 & 4 ft.

R.H.

Sw.

Bourdon.

1 +

+

add 8 ft. Stops.

+ 1

Open 16 ft.

sempre cres:

f Ch. R. H.

Great to Prin.

R. H. Sw.

Prepare { Sw. Full / Great to prin.

Coup^{d} to Sw.

15th. Sesq^{a} Ch.

cres: *cres:*

8 & 4 ft.

Choir.

Sw.

Coupd to Choir.

Sw.

Gt. Trumpet.

Coupd to Sw.

sf

sf

Choir coupd to Sw.

sf

Uncoupd

sf sf sf sf

Sw. R.H.

Choir Dulc.

Sw.

8 ft.

Sw. 4 ft.

Sw. Sw.

f f

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Robert, toi que j'aime 2 0
Le Lac 2 0
Fantasia on "The Puritan's Daughter" 3 0

GLOVER, CHARLES W.

Souvenirs de Verdi, 4 Nos.:—
No. 1. Si la Stanchezza (Trovatore)
2. Ernani, Ernani, involami (Ernani)
3. Parigi o cara (Traviata)
4. Un di se ben (Rigoletto)
..... each 2 6

Il Balen (Il Trovatore)	No. 1	Six Rondinettos	Solos or Duets	2 0
Seguir vegg'io (Fra Diavolo)	2	ditto		
Com' è bello (Lucrezia Borgia)	3	ditto		
Sempre libera (La Traviata)	4	ditto		2 6
A te o cara (I Puritani)	5	ditto		
Scritto è in ciel (La Favorita)	6	ditto		
Come per me sereno (Illus.)	No. 1.	Quatre Morceaux		2 6
Suoni la tromba (Illus.)	No. 2.	Quatre Morceaux		2 6
Son vergin vezzosa (Illus.)	No. 3.	Quatre Morceaux		2 6
Nel lascia la Normandie (Illus.)	No. 4.	Quatre Morceaux		2 6
Jessie and Ralph (Puritan's Daughter)				3 0
The Paradise of Love	"			3 0
With emotion past all telling	"			3 0
Bliss for ever past	"			3 0
Night, love, is creeping	(Love's Triumph)			3 0
Gems of the Opera	ditto			3 0
Gems of the Royal English Opera	ditto			

No. 1. Night, love, is creeping 1 0
2. I'm a model page 1 0
3. Though all too poor 1 0
4. It is not in the summer tide 1 0
5. For me if garlands you would twine 1 0
6. These withered flowers 1 0
Complete 5 0

KUHE. W.

Fantasia (Puritan's Daughter) 4 0
" (Armourer of Nantes) 4 0
Les Huguenots (Fantasia) 4 0
Three French Airs 4 0
Masnadieri (Fantasia) 3 0

LINDFELDT, CARL.

La Belle Marie (Serenade) 3 0
La Coquette (Polka Brillante) 2 6
Mein Erst Liebe (Romance Nocturne) 3 6
Colpevol Sono (Traviata), transcription 3 0
L'Ondée de Roses (Mazurka Brillante) 3 0
Love's Triumph (Fantasia) 3 0

MOUNT, G.

Robert toi que j'aime 2 6
Une Petite Fleur (Voss) arranged as Duet 2 6
Il Trovatore (Fantasia), Duet 5 0
Si la Stanchezza (Il Trovatore) Duet 2 6
La Soffrina, Valse Rondinetto 2 0
La ci darem 2 0

Rondino on Airs from "Les Diamans de la Couronne"	arranged for small hands	2 0
		2 0
Airs de Ballet, "Guillaume Tell'		2 0
E il Sol, from "Rigoletto"		2 0
Chorus of Villagers, from "L'Elisir"		2 0
Parigi o Cara (Traviata)		2 0
Vien Diletto (I Puritani)		2 0

OESTEN, THEODORE.

Les Huguenots (Fantasia) 4 0
Lucia ditto 3 6
Cantilenne Gracieuse (Lucia) 3 6

OSBORNE, G. A.

O luce di quest, anima .....
Pro peccatis (Stabat Mater) .....
Com' è gentil (Don Pasquale) .....
Cujus Animam .....
Air, "La Figlia di Reggimento" .....
Weber's Waltz .....
Hark! the vesper hymn is stealing .....
Judge me, oh Lord (Mozart) .....
Benedictus (ditto), from the "Requiem" .....
Agnus Dei (ditto) .....
Rousseau's Dream .....
La ci darem la mano (Mozart), transcribed for the Piano
Il mio tesoro (Mozart) ditto .....
O divina Agnese (Bellini) ditto .....
Adelaide (Beethoven) ditto .....
Haydn's Seven last Words (Favourite Movement) .....
Say, what shall my song be to-night (Knight's Ballad) .....
Handel's Air, "Waft her, angels" .....
" " "O thou that tellest" .....
Huguenots (Pianoforte Duet) .....
" " Two Pianos .....
Fantasia (Love's Triumph) .....
" (Armourer of Nantes) .....

PRAEGER, F.

L'arc en ciel .....
Melodie de Beethoven .....
Rêve de Bonheur .....

RICHARDS, BRINLEY.

Bliss for ever past (Puritan's Daughter) .....
Fantasia ditto .....
These withered flowers (Love's Triumph) .....
Fantasia ditto .....
" O love, thou'rt like a reed bent low (Armourer of Nantes) .....

RITTER, THEODORE

Caprice (Etude), Op. 35 .....
Gigue, Op. 34 .....
Trois Pensées Melodique, Op. 25:—
A Reverie .....
Le Chant de Braconnier .....
Les Sylphes .....
Véloce (Impromptu) Op. 24 .....

SCHULTHES, WILHELM.

Romanesco (Love's Triumph) .....
Intermezzo ditto .....

THALBERG, S.

Barcarolle .....
L'Art du Chant (Fourth Series) ..... each
No. 19. Casta Diva .....
20. Mon cœur soupire (voi che sapete) .....
21. Quatuor (Euryanthe) .....
22. David sur le Rocher Blanc (Welsh air) .....
23. Chanson de Cruger (Haydn's Seasons) .....
24. Fenesta Vascia (Chanson Napolitaine) .....
Marche Funebre .....
Barbiére de Seville .....
Les Huguenots .....

TREKELL, J T.

Un Ballo in Maschera (Fantasia) .....
Garibaldi's Hymn .....
Santa Lucia (Fantasia on the popular air) .....
Beautiful Star (Fantaisie) .....
Il Trovatore (The "Miserere" and "Ah che la Morte") .....
Home, sweet home (Fantasia) .....
March des Zouaves .....
Household Melodies (First Series), for small hands:—
No. 1. Love's Ritornella .....
2. Huntsman's Chorus .....
3. Agathe .....
4. Osborne Polka .....
5. My lodging is on .....
6. Green Hills of .....
Household Melodies (Second Series), for more advanced Pupils:—
No. 7. Old Dog Tray .....
8. Eveleen's Bower .....
9. Willie, we have missed you .....
10. Thou art gone from my gaze .....
11. Oft in the stilly night .....
12. Cheer, boys, cheer .....
The harp that once through Tara's Hall (Fantaisie) .....
Village Bell (The) Danse Rustique .....
Garrison Galop (The) .....
Morning Star (Companion to "The Evening Star") .....
Welsh Melodies arranged for the Pianoforte:—
No. 1. March of the Men of Harlech .....
2. The Ash Grove .....
3. The King's Delight .....
4. The Dove .....
5. All through the Night .....
6. The Rising of the Lark .....
7. Megan's Daughter .....
8. New-Year's Eve .....
9. Lady Owen's Delight .....
10. The Dawn of Day .....
11. Watching the Wheat .....
12. The Maid of Skér .....
Boze cos Polske (Polish National Hymn) .....
Fantasia (Love's Triumph) .....
Night, love, is creeping ditto .....
Lovely, loving, and beloved ditto .....
Fantasia (Armourer of Nantes) .....

WESTERHOLTZ, CONRAD.

The Danish National Hymn .....

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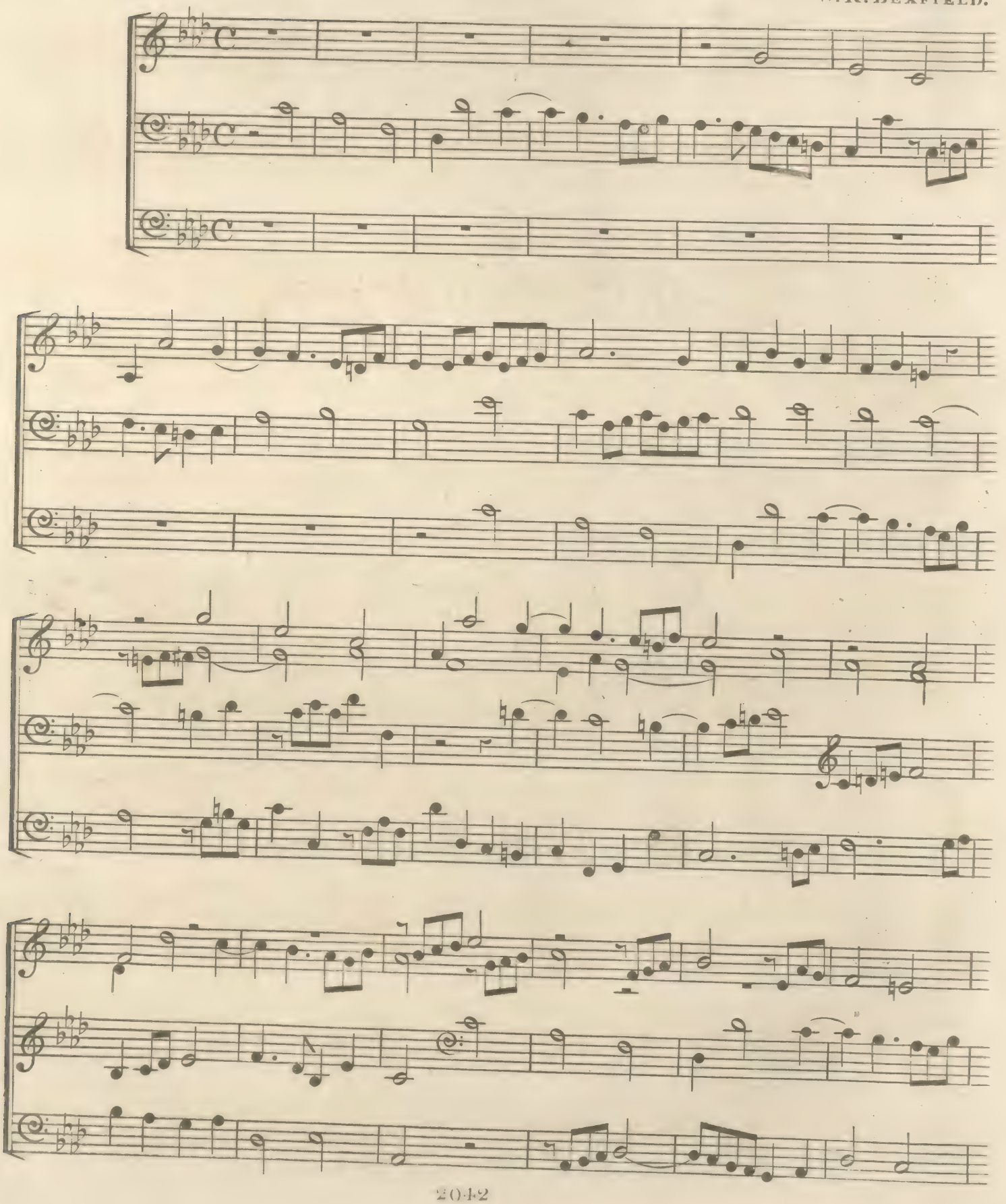

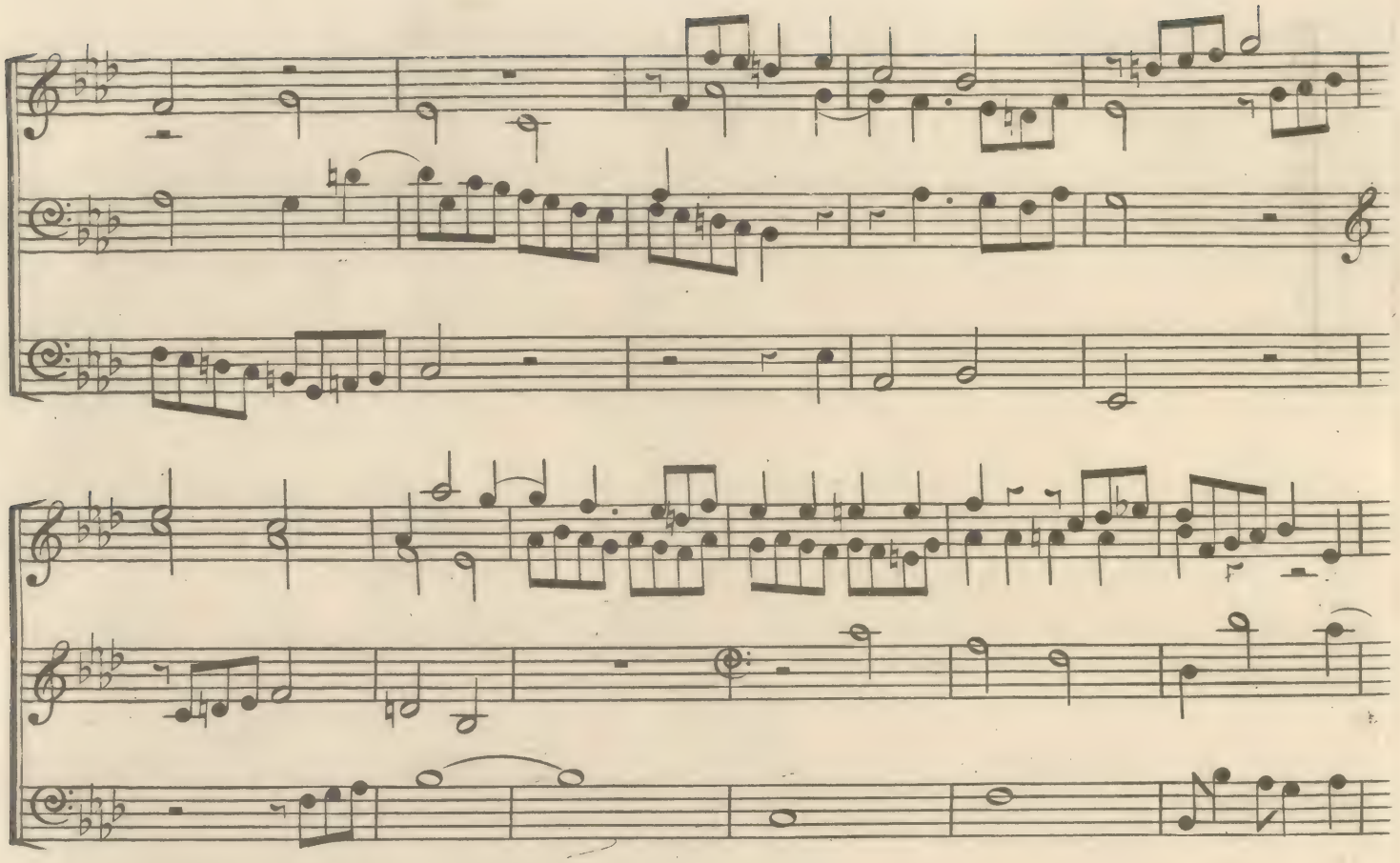

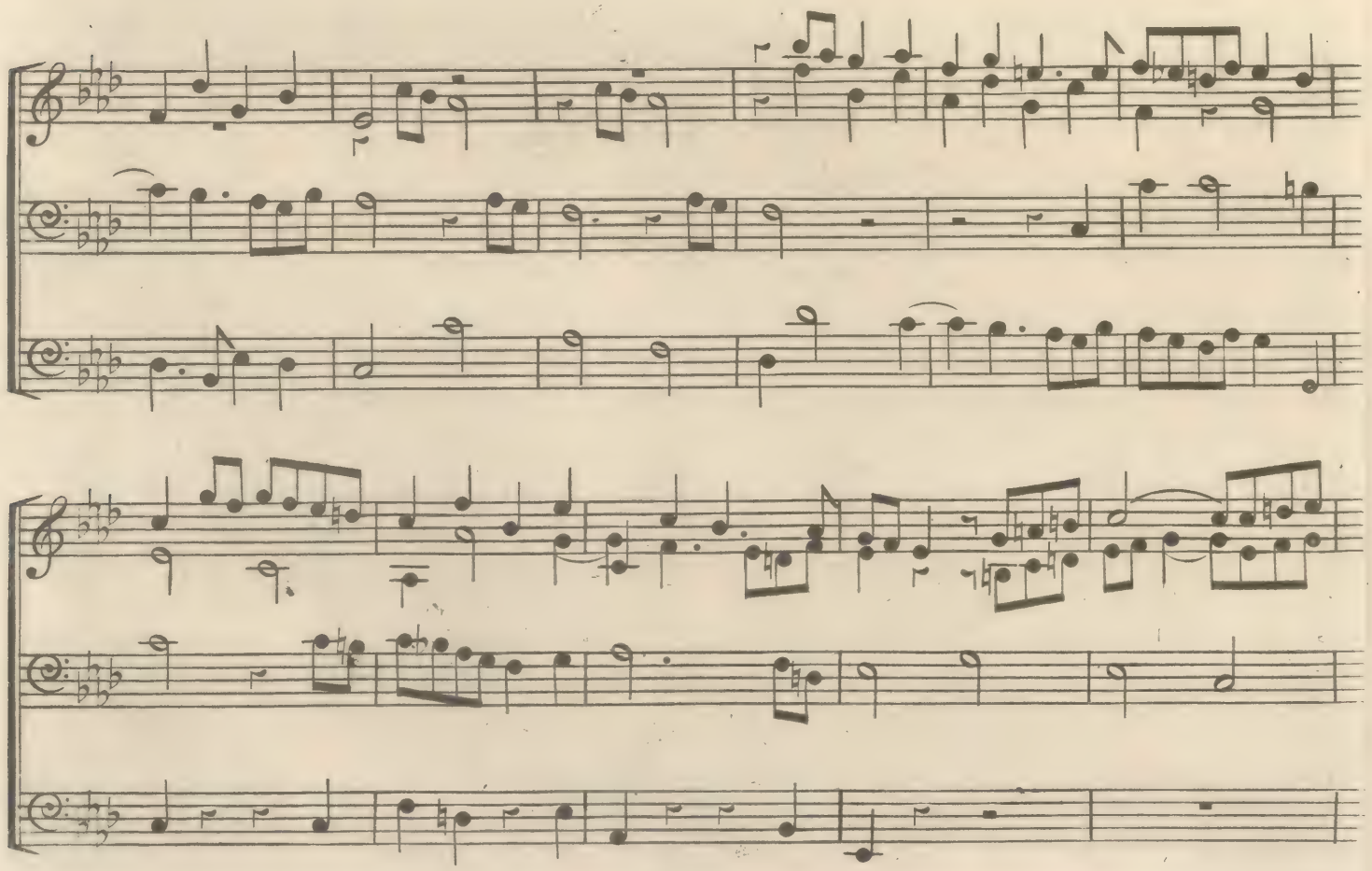

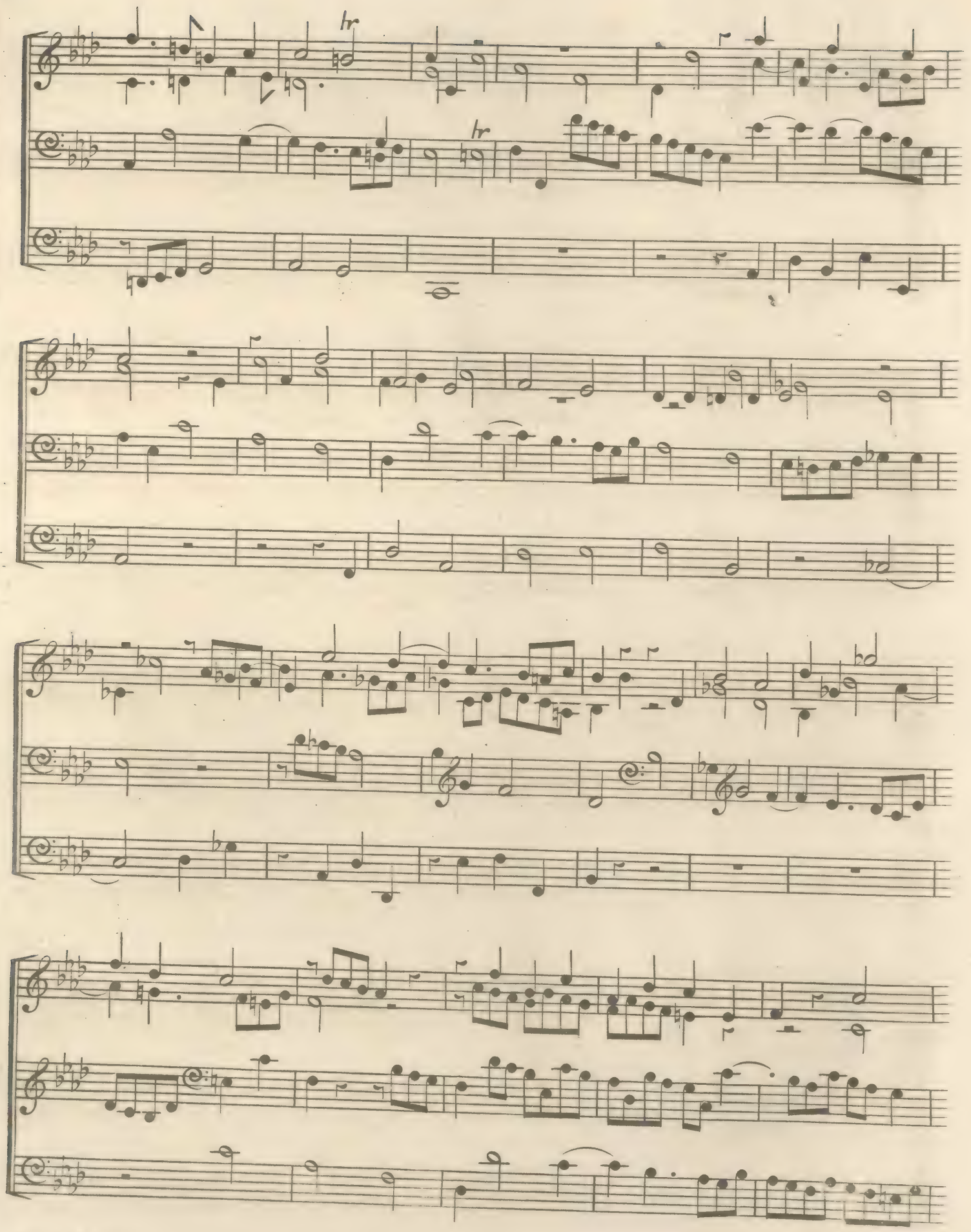

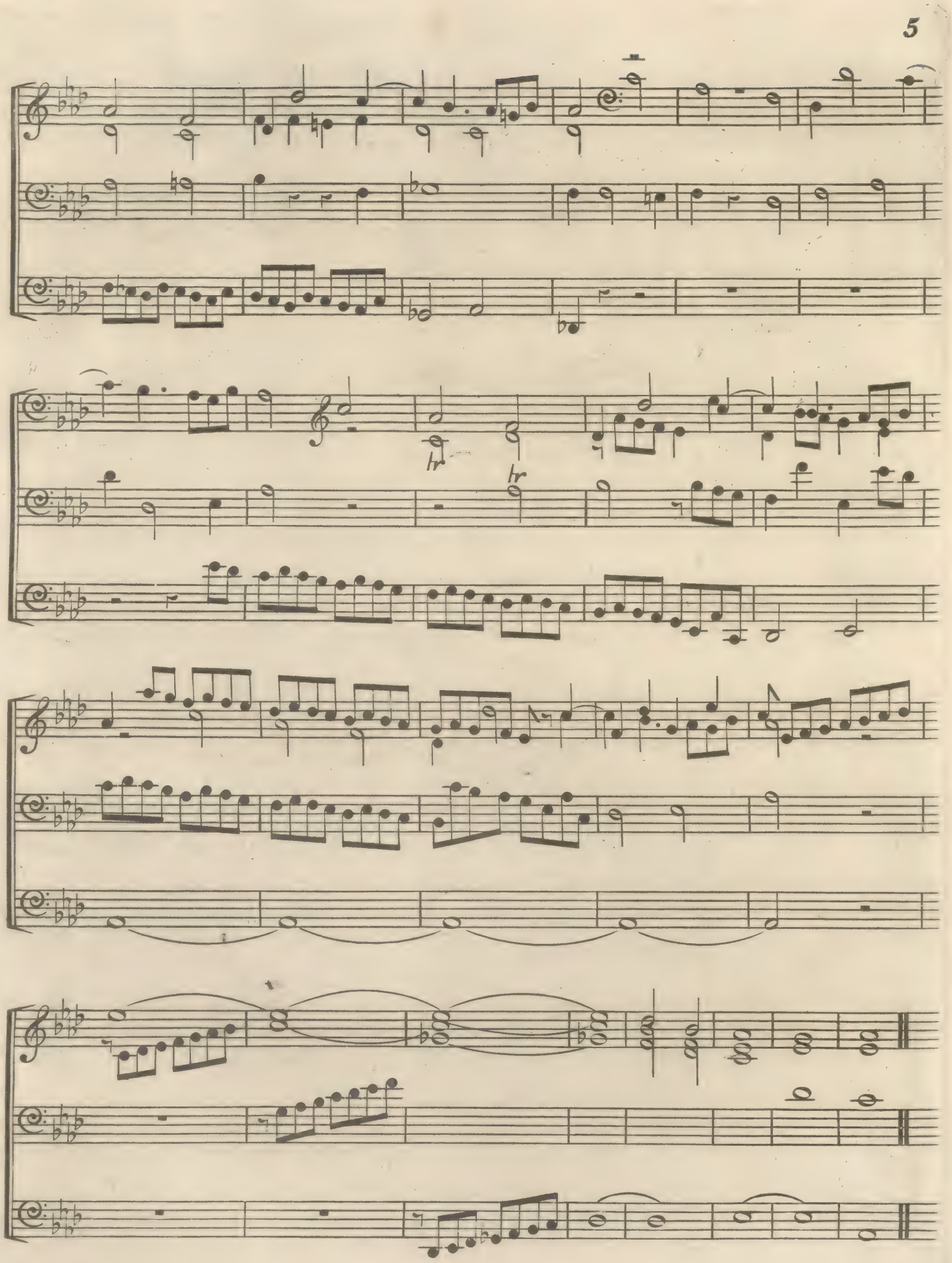
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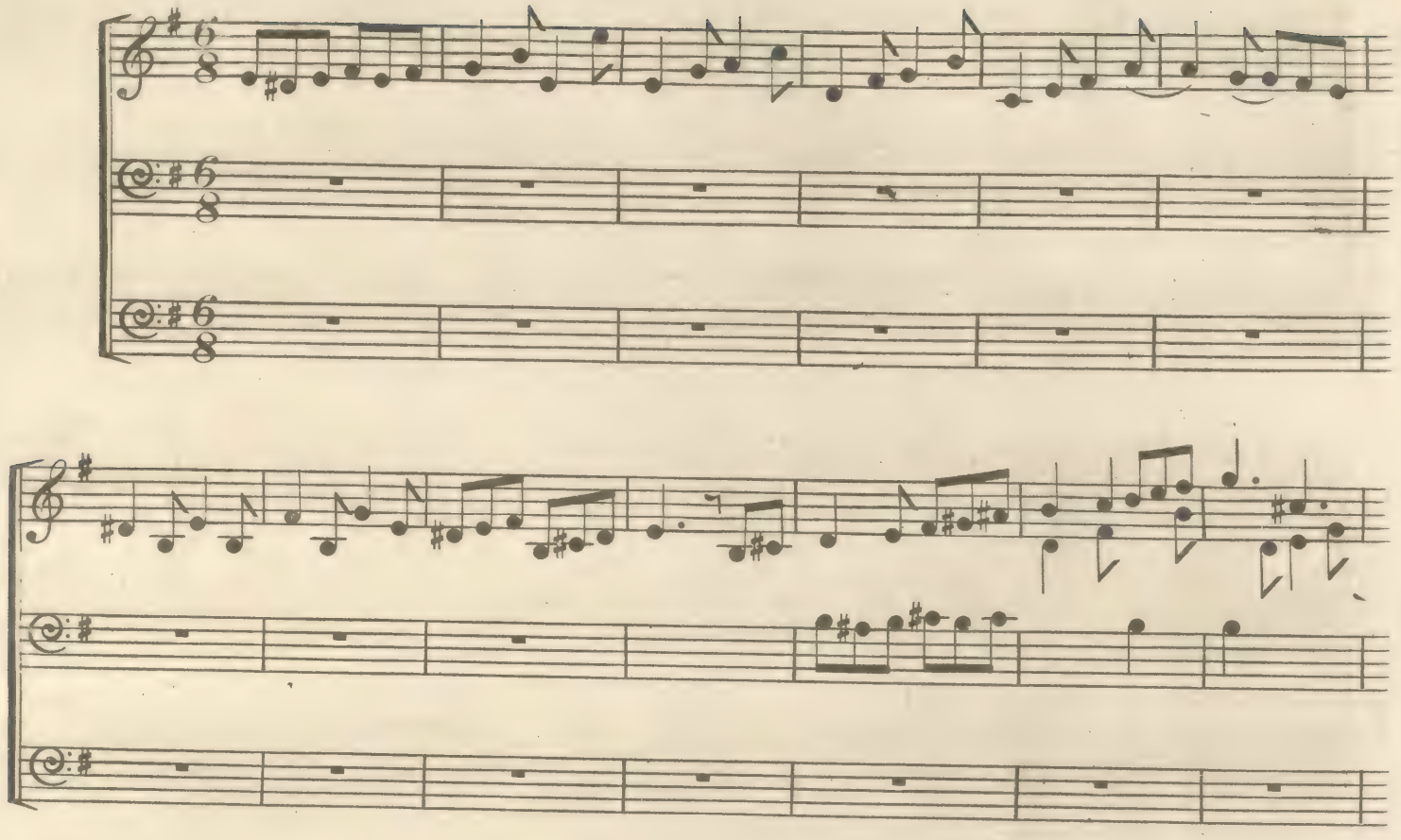

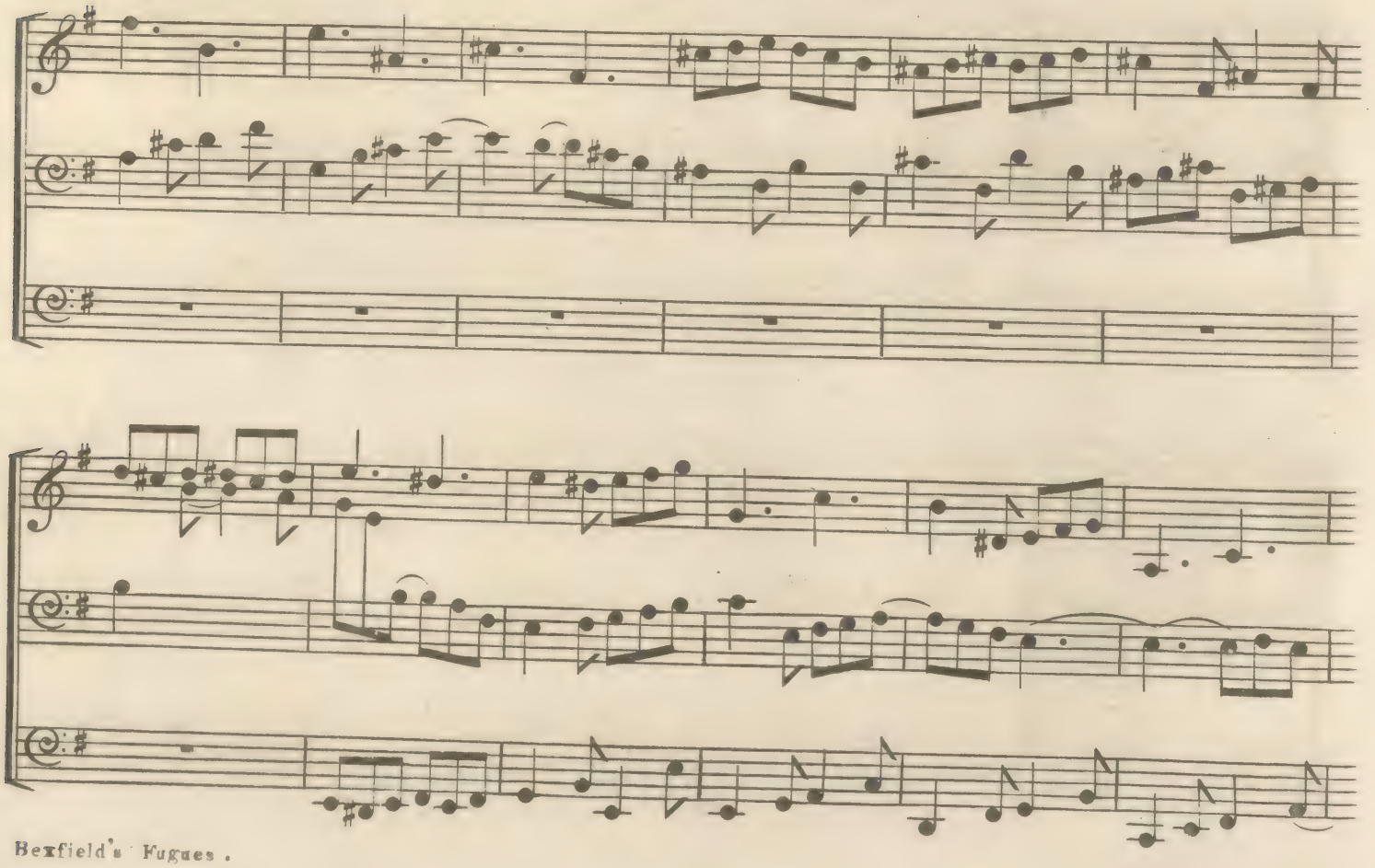

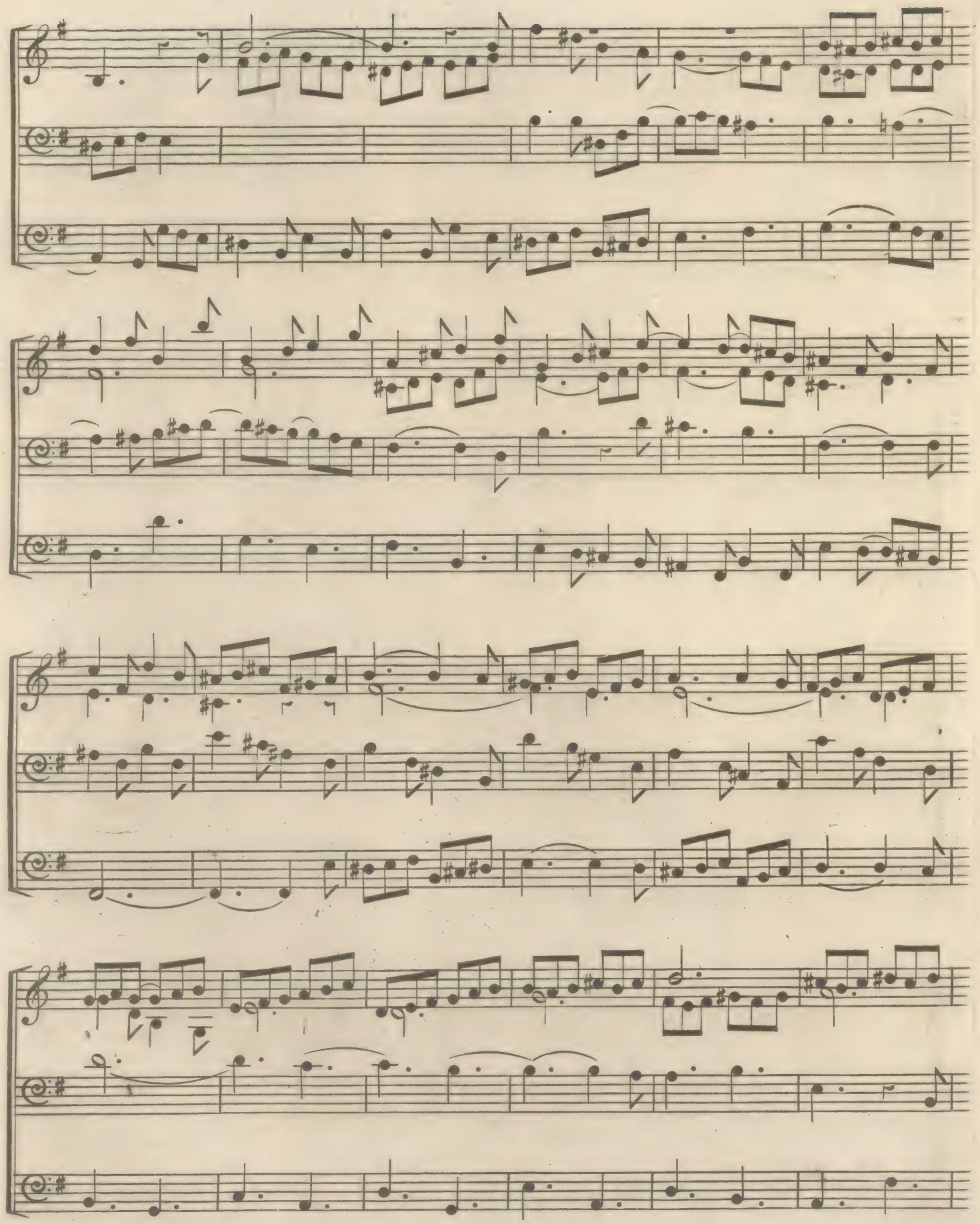

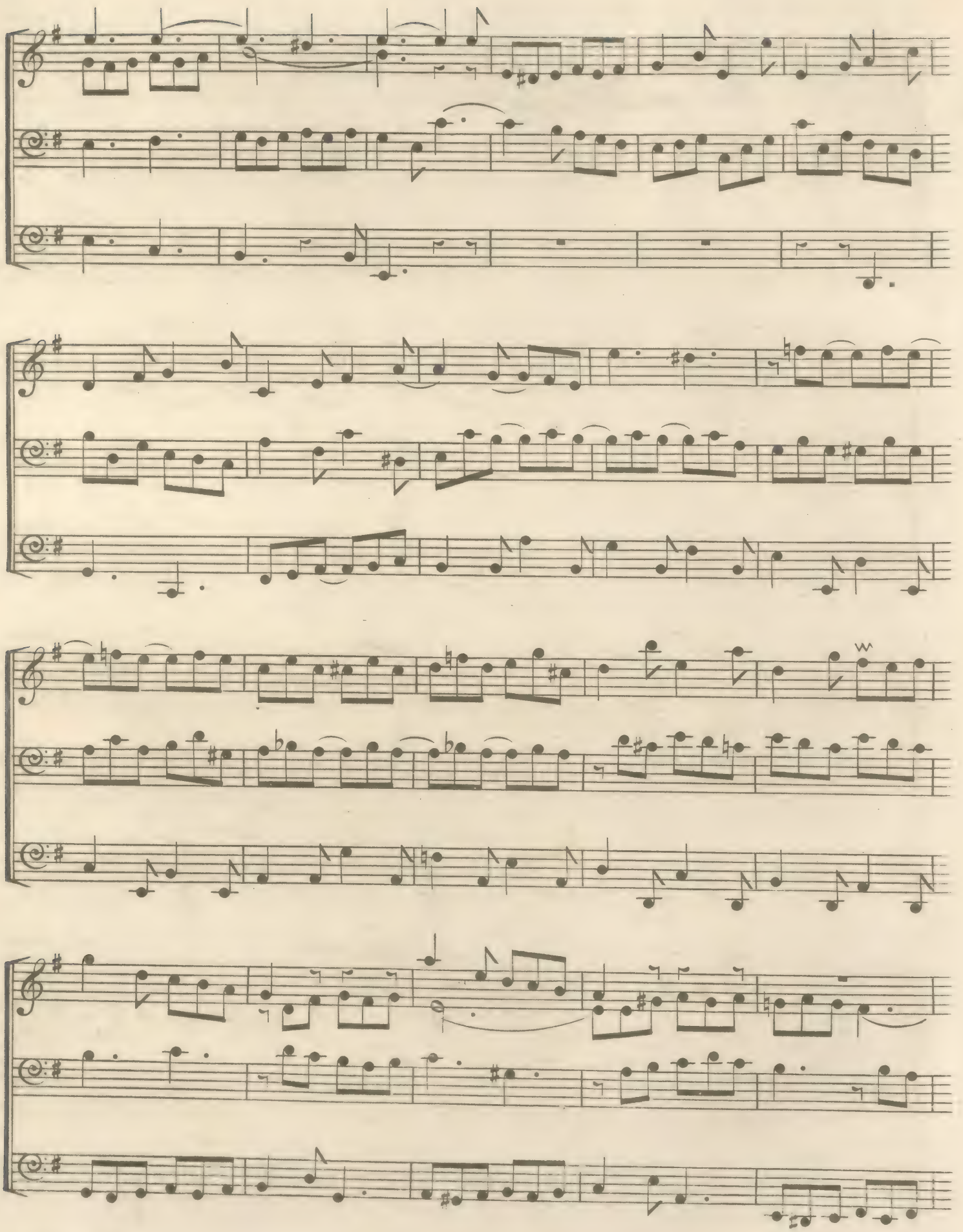

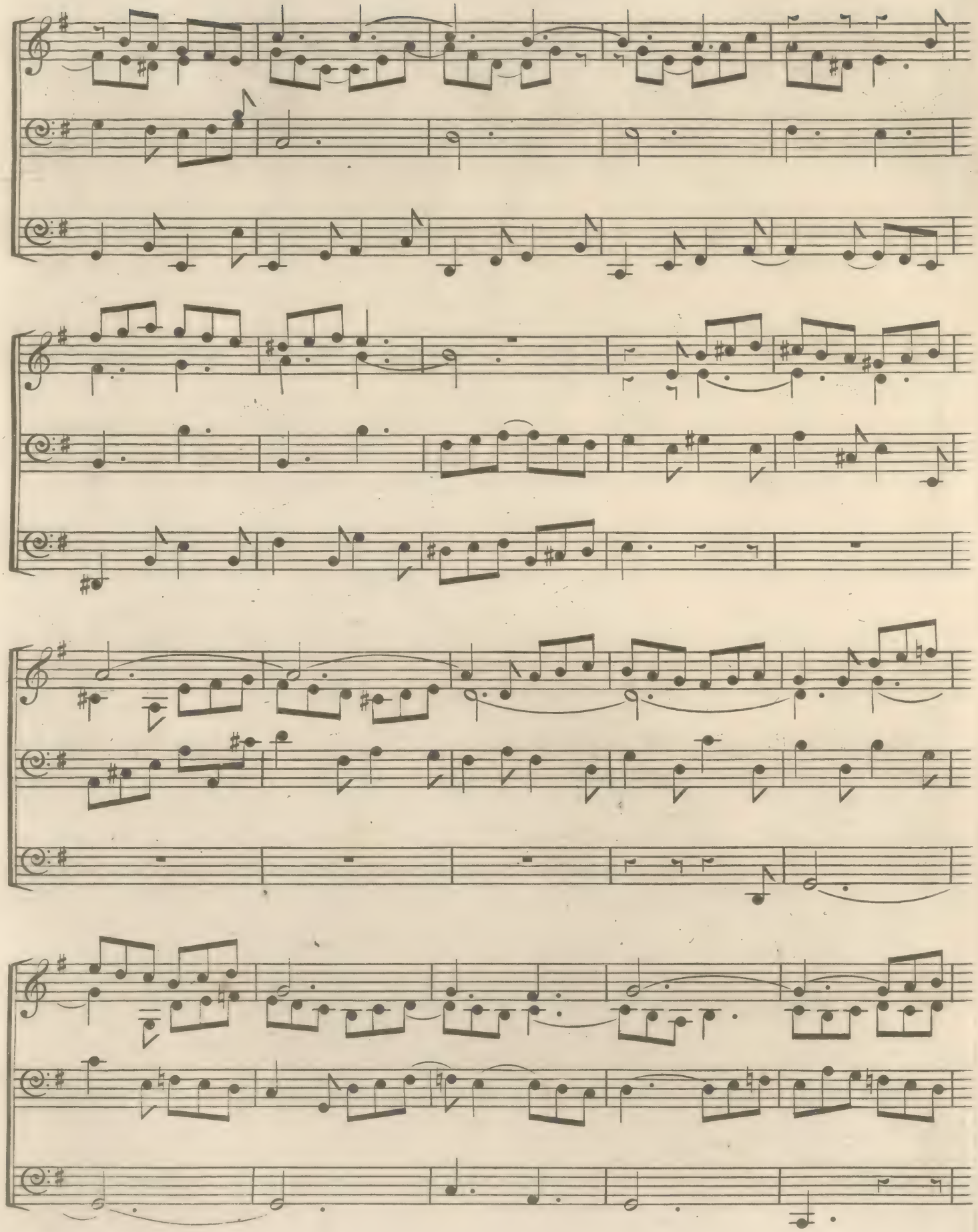

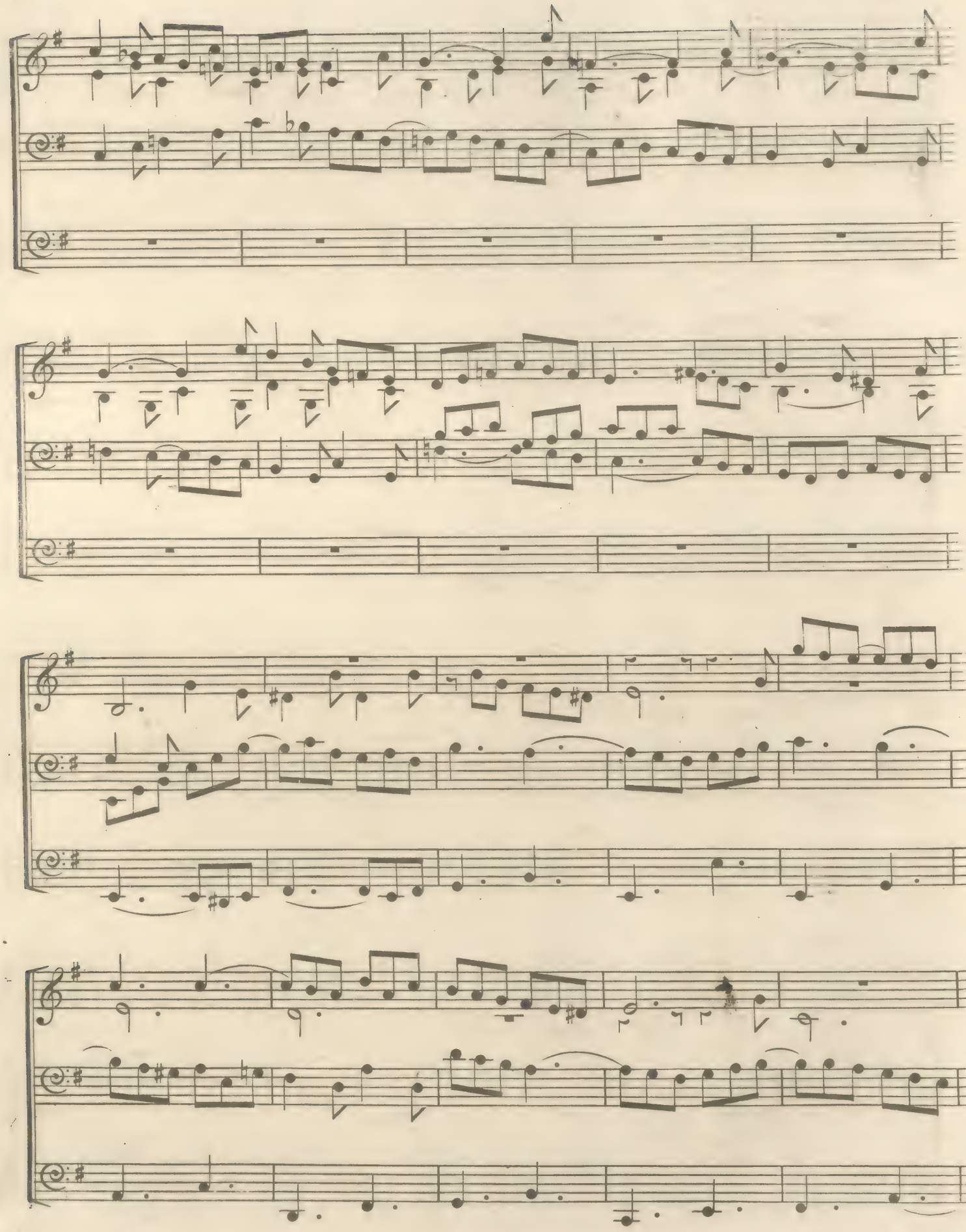

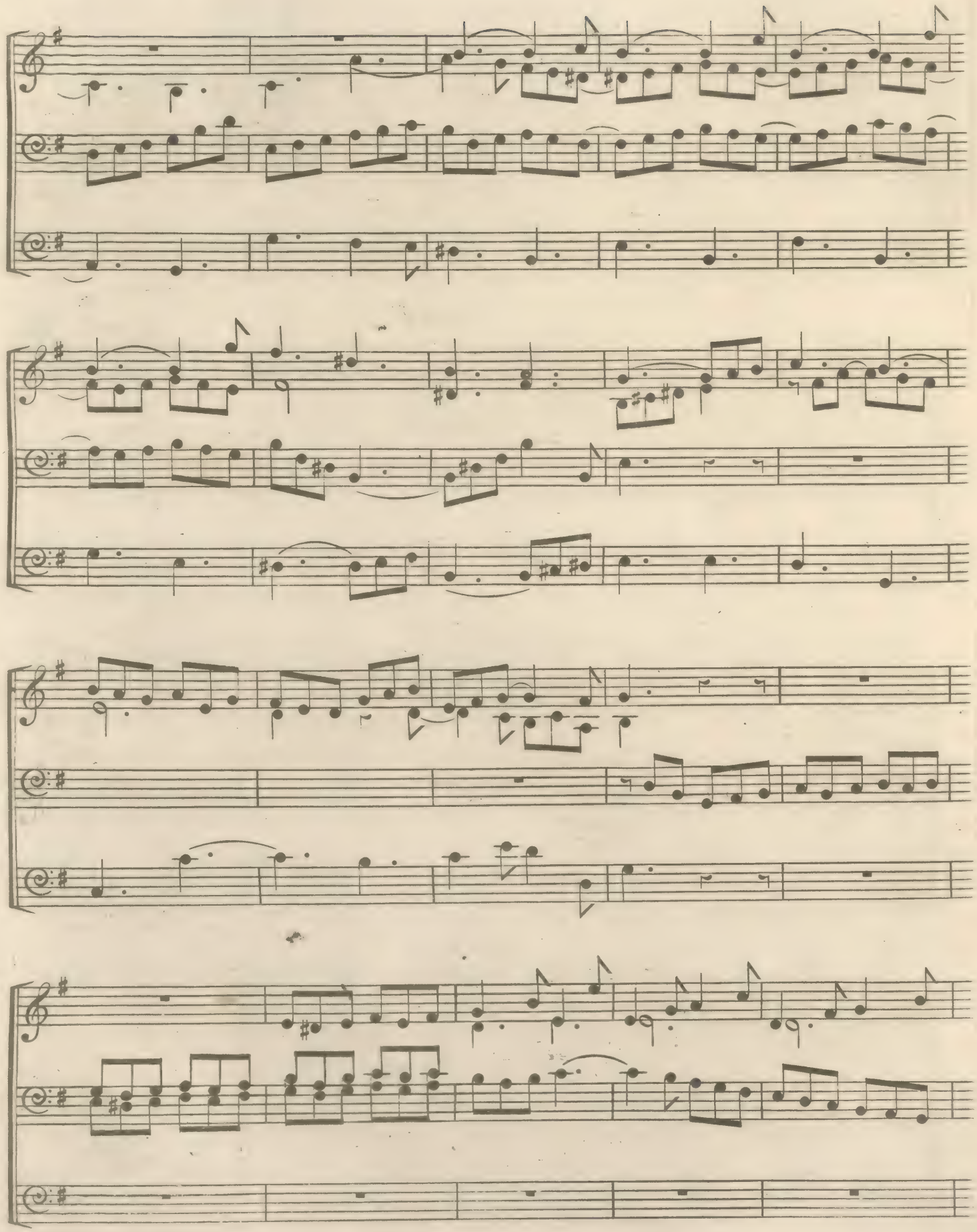

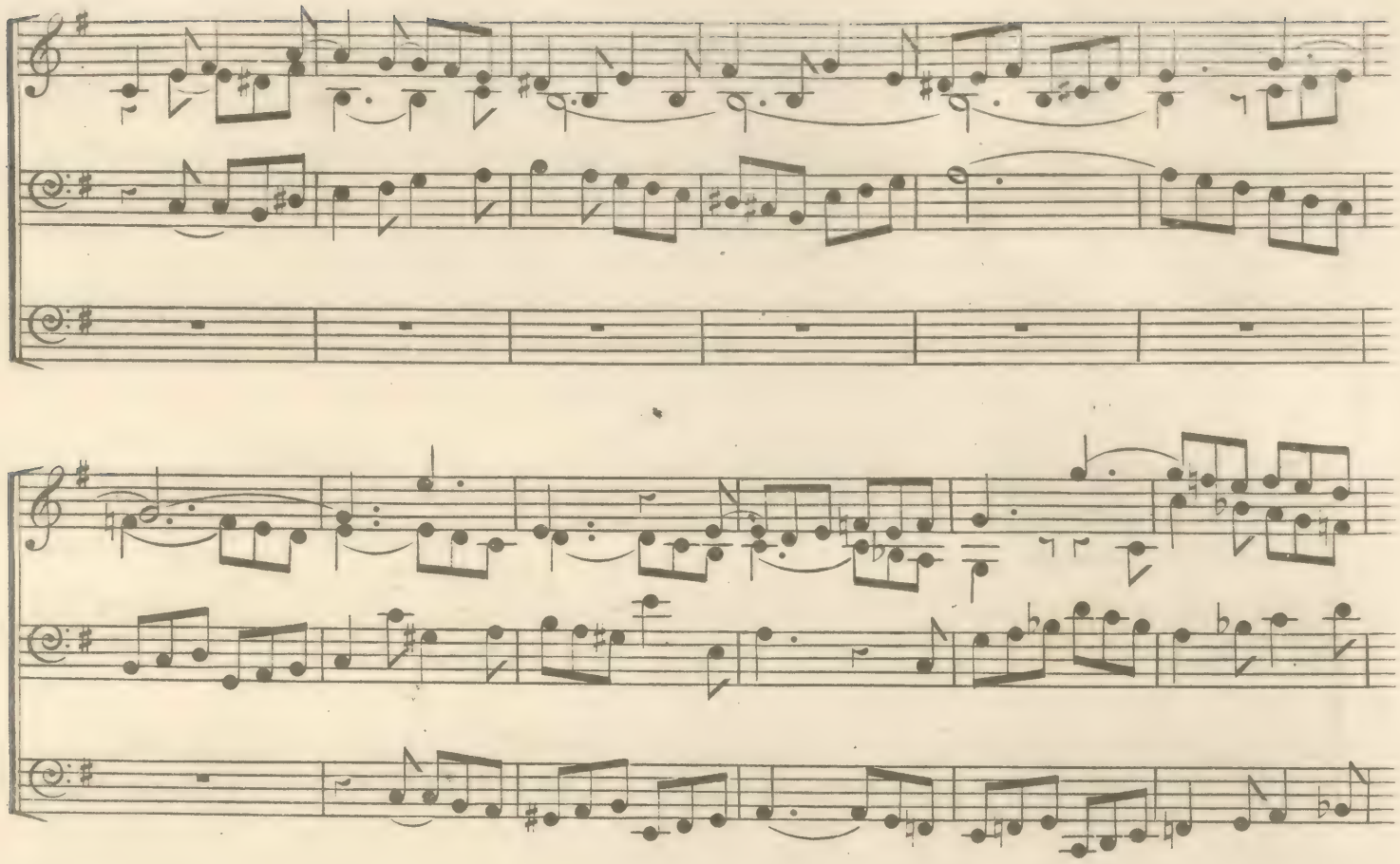

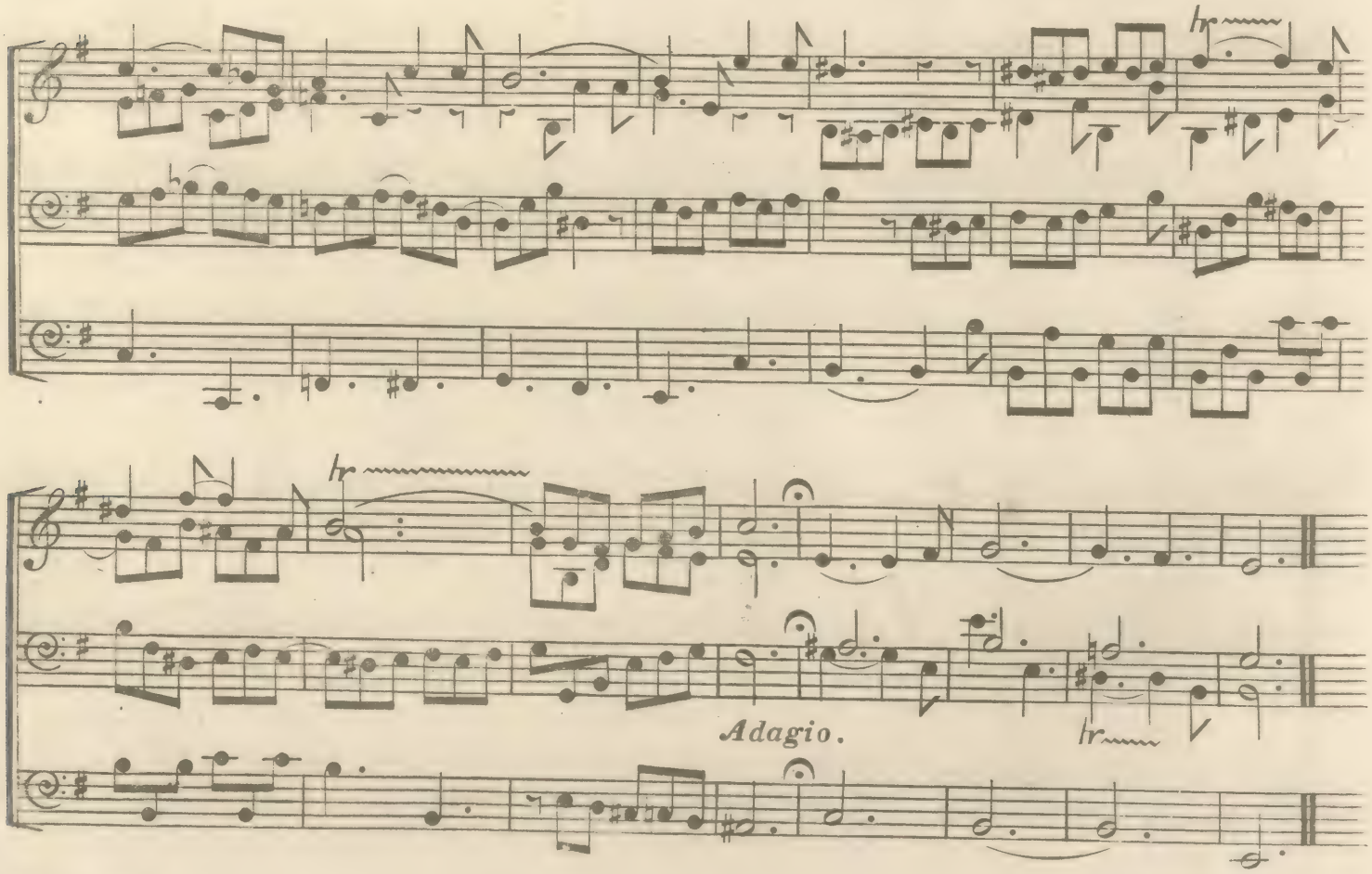
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Adagio.
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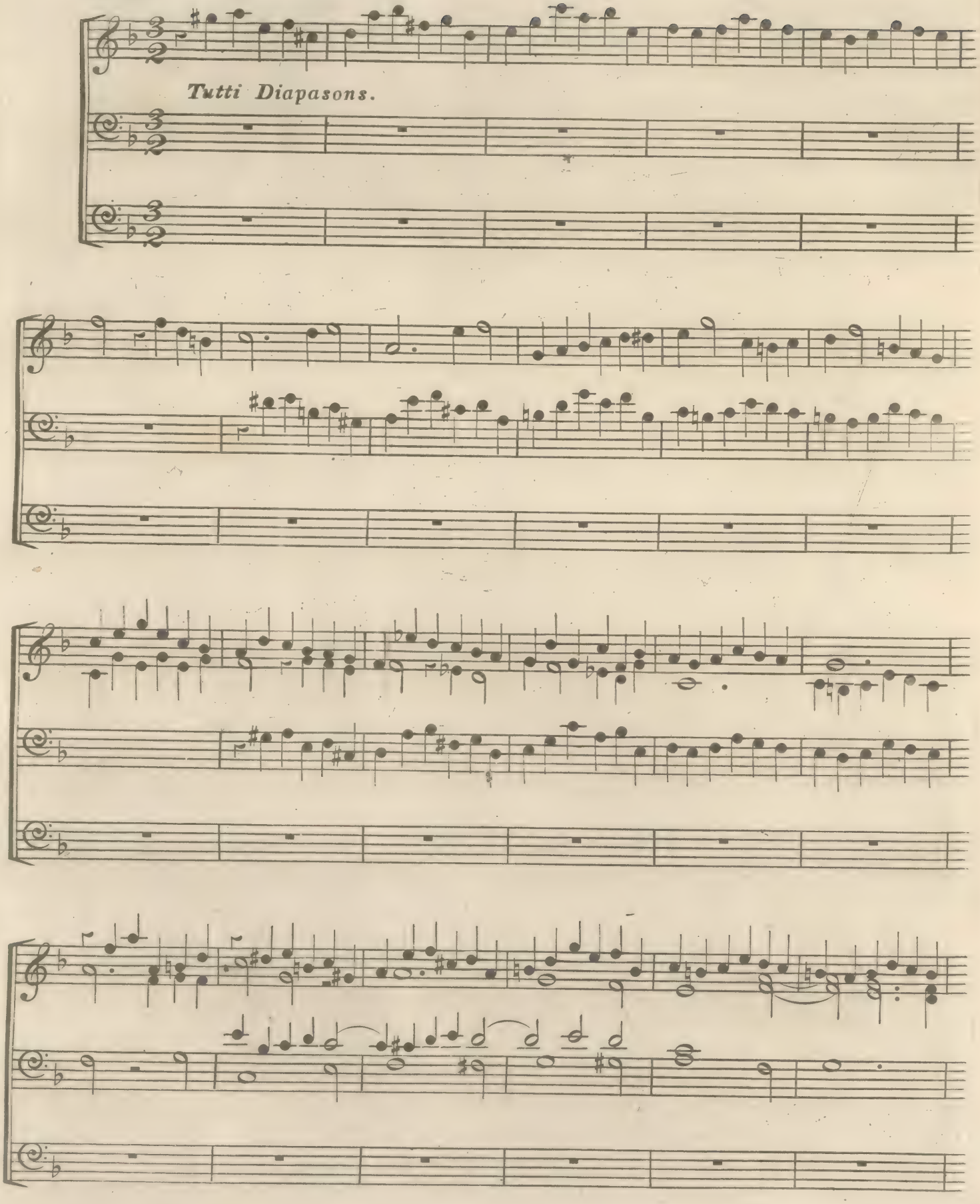
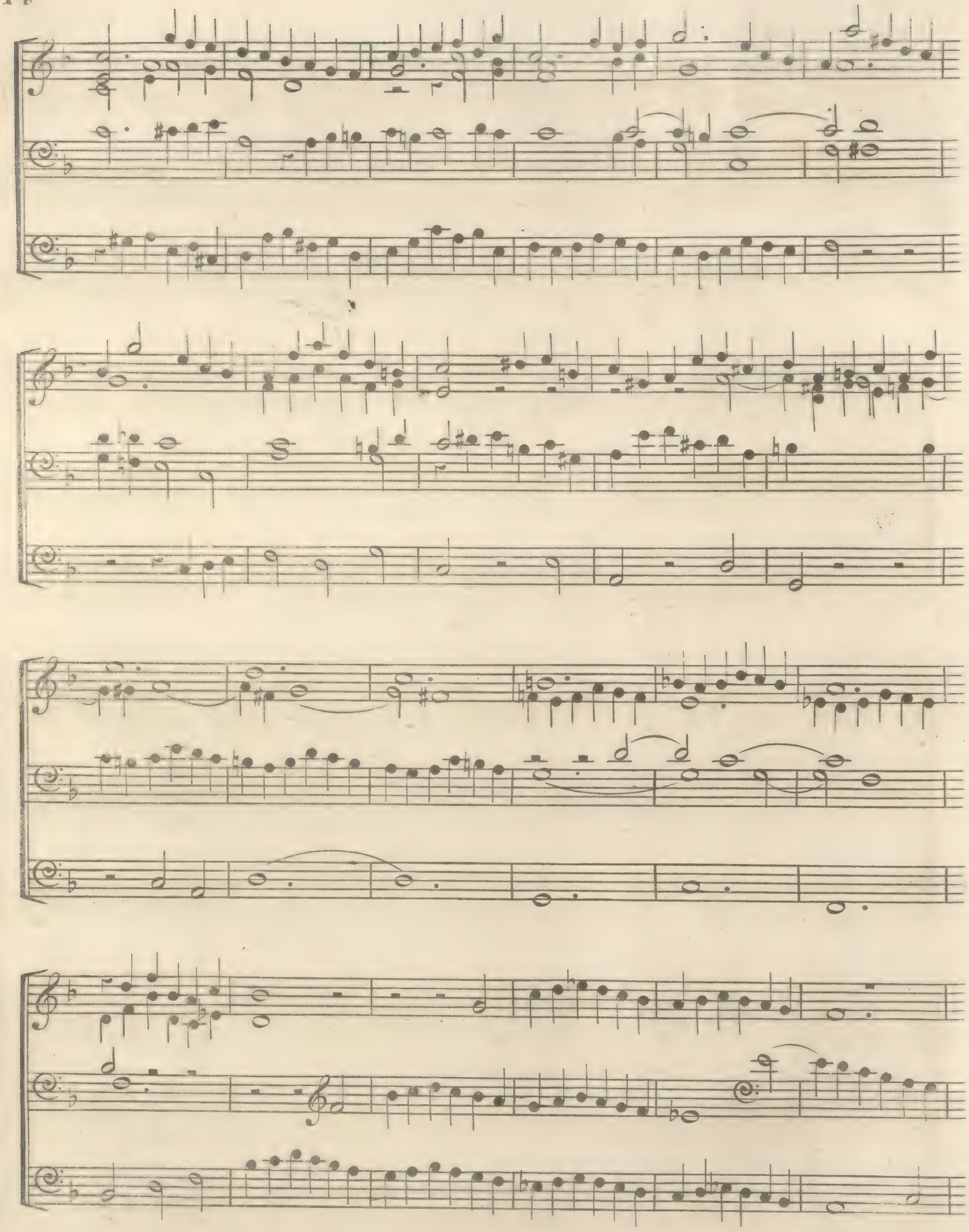
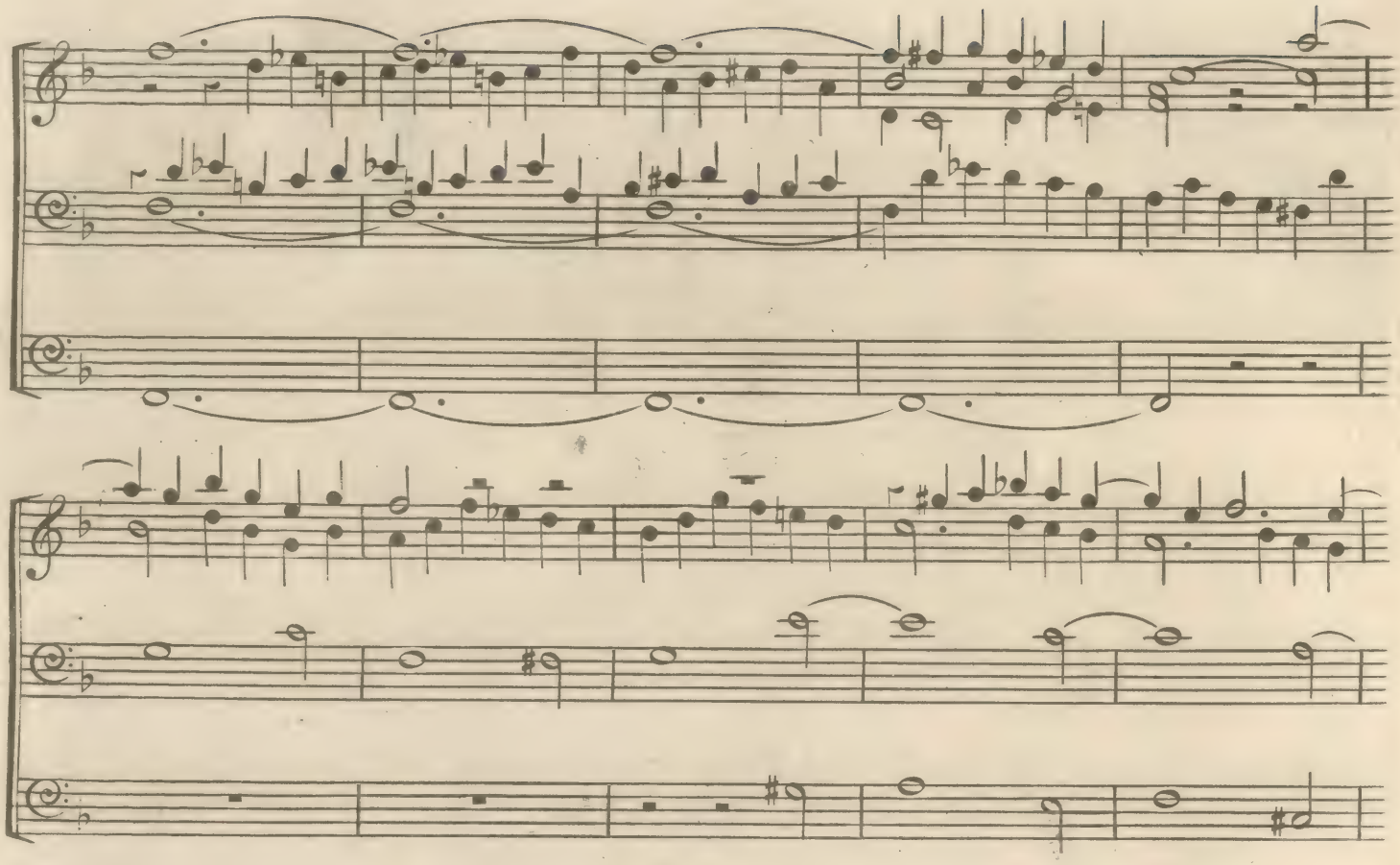
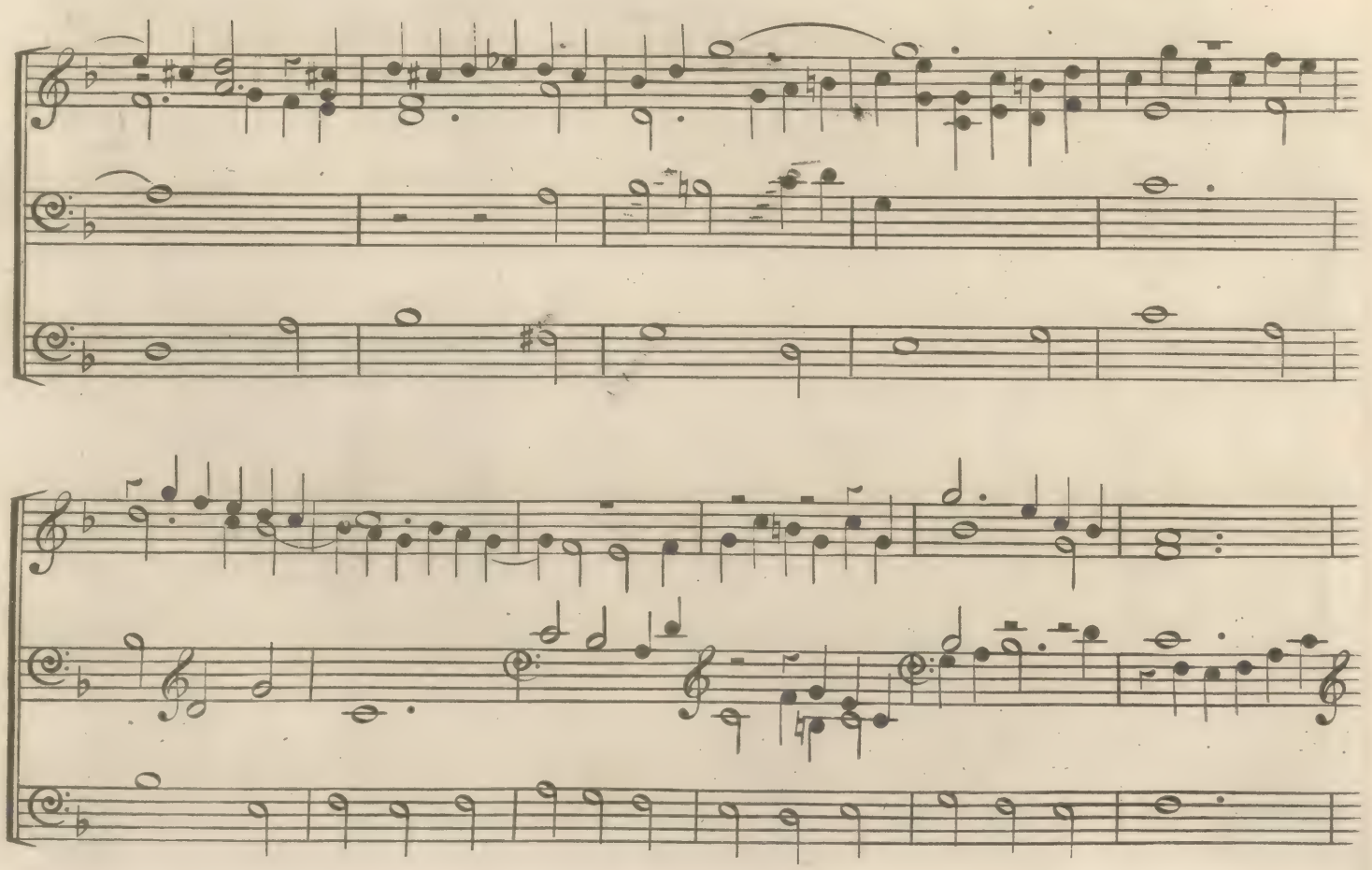
No. 3. Andante e Legato.

Tutti Diapasons.









Adagio.

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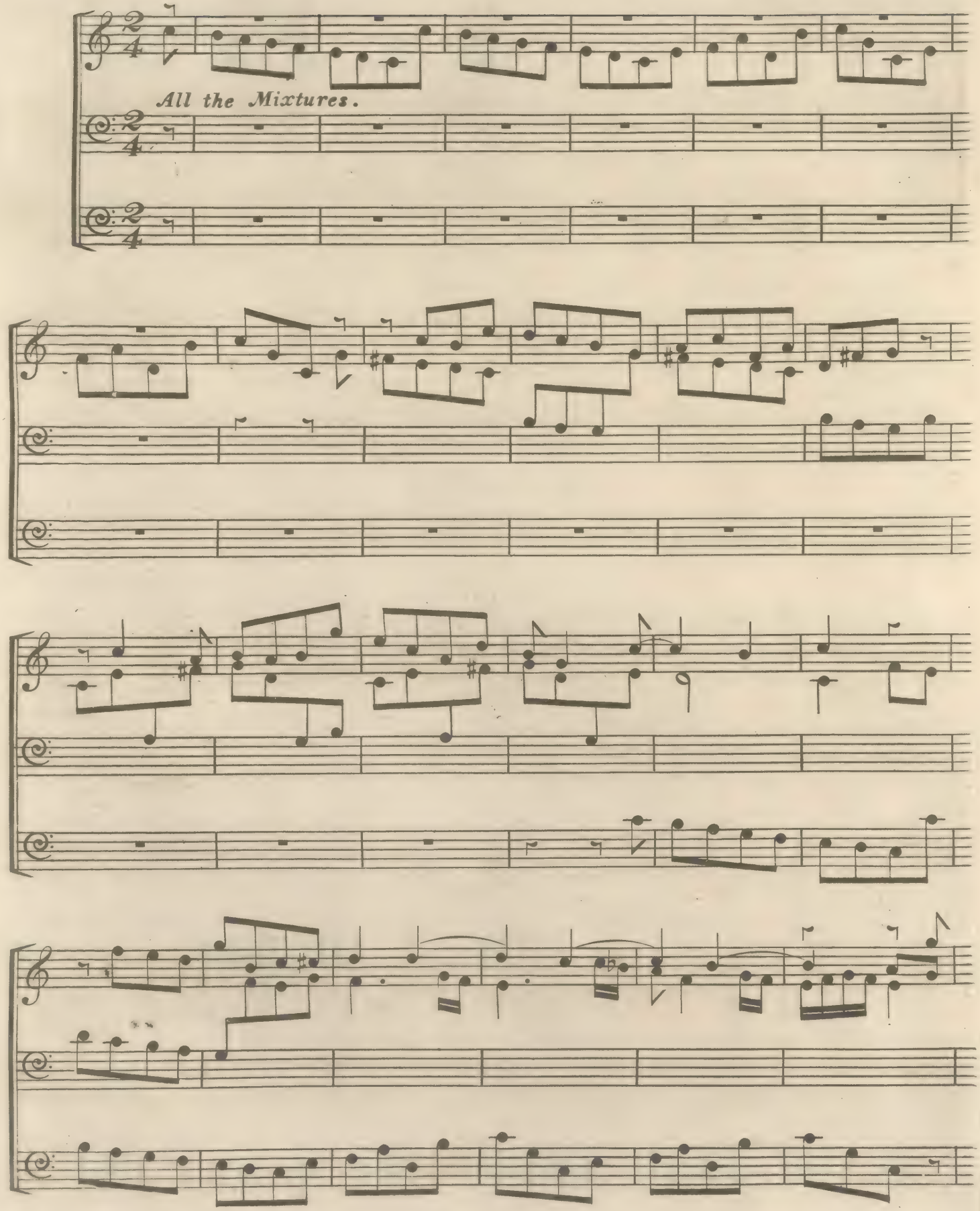

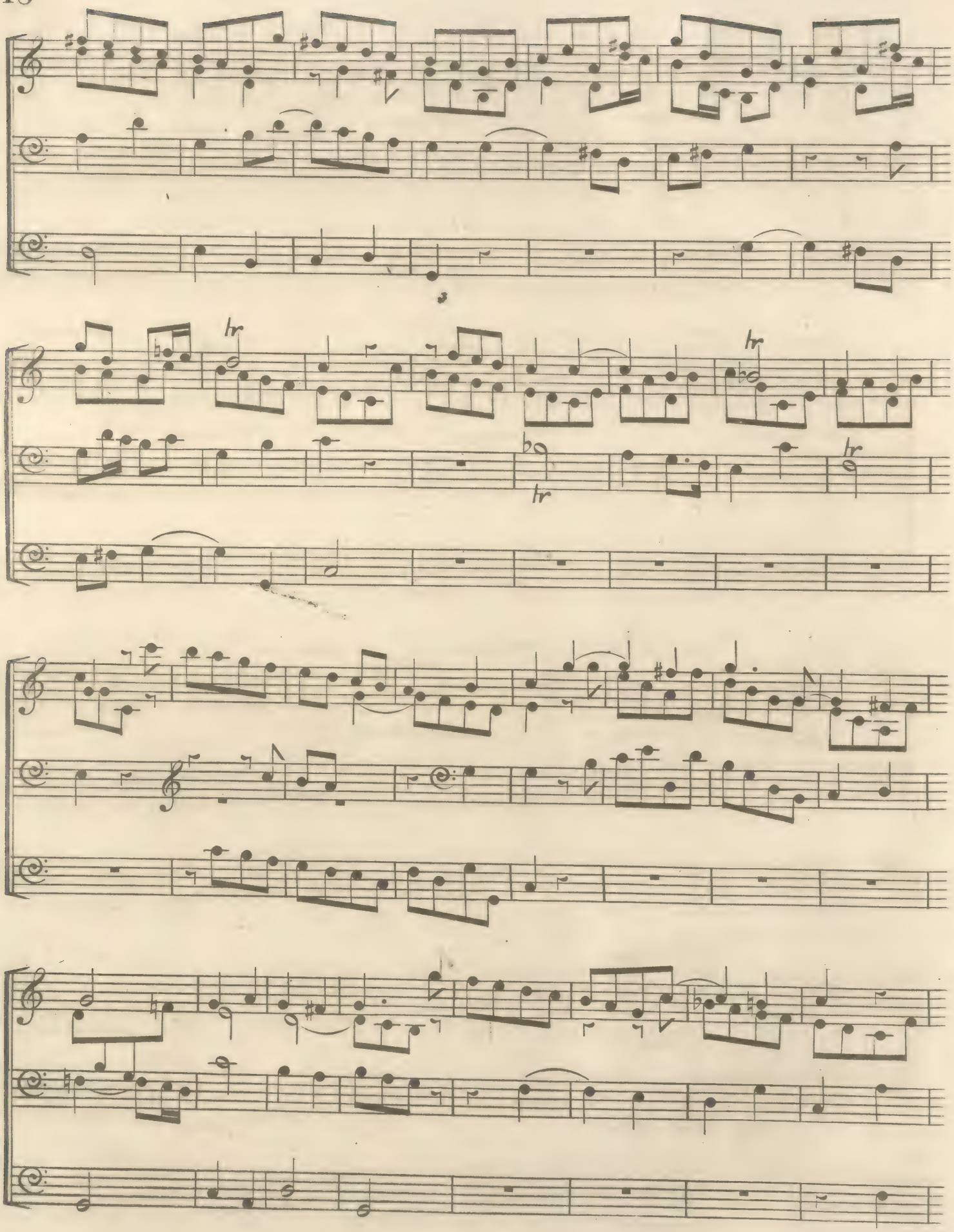
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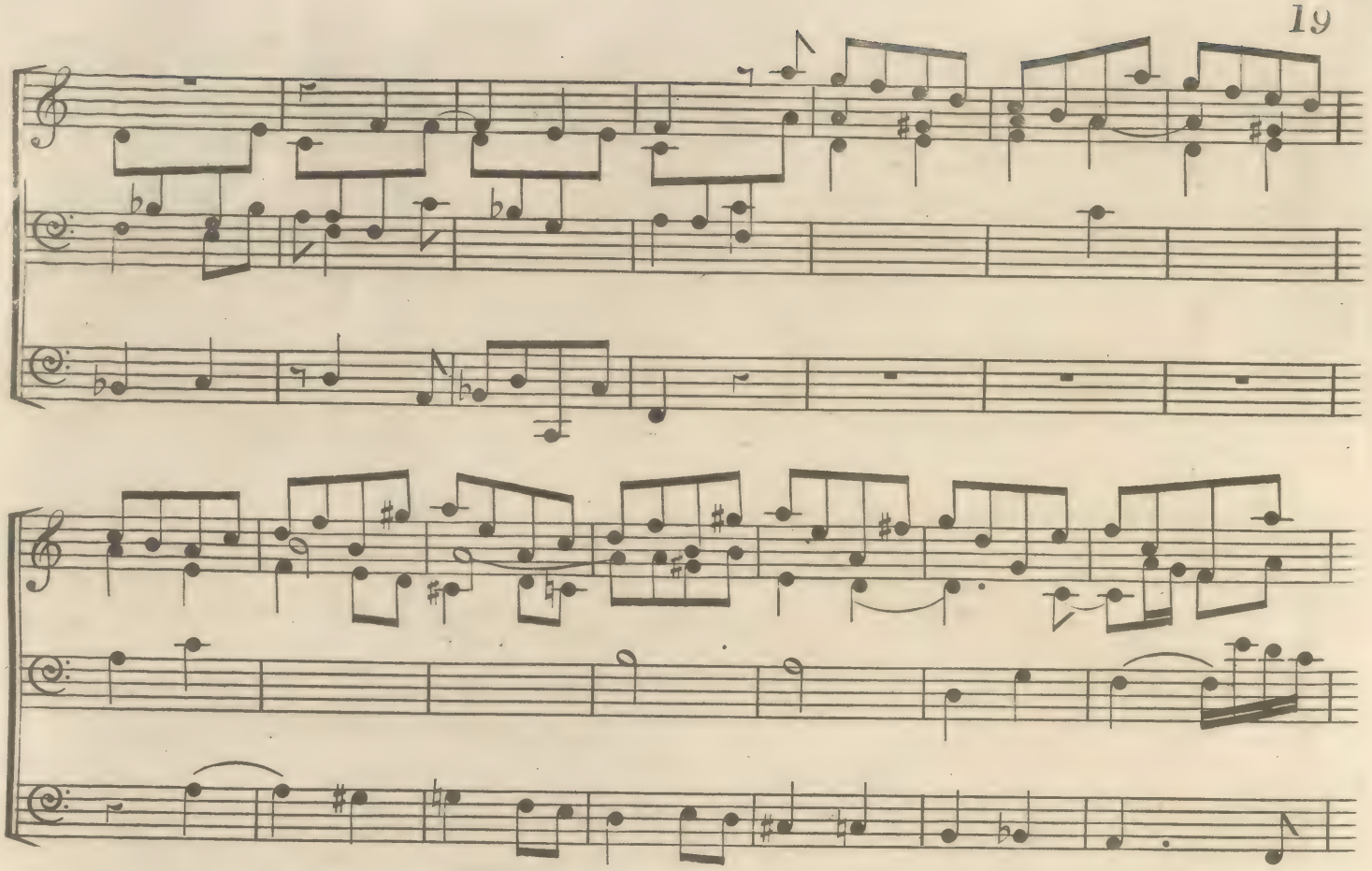

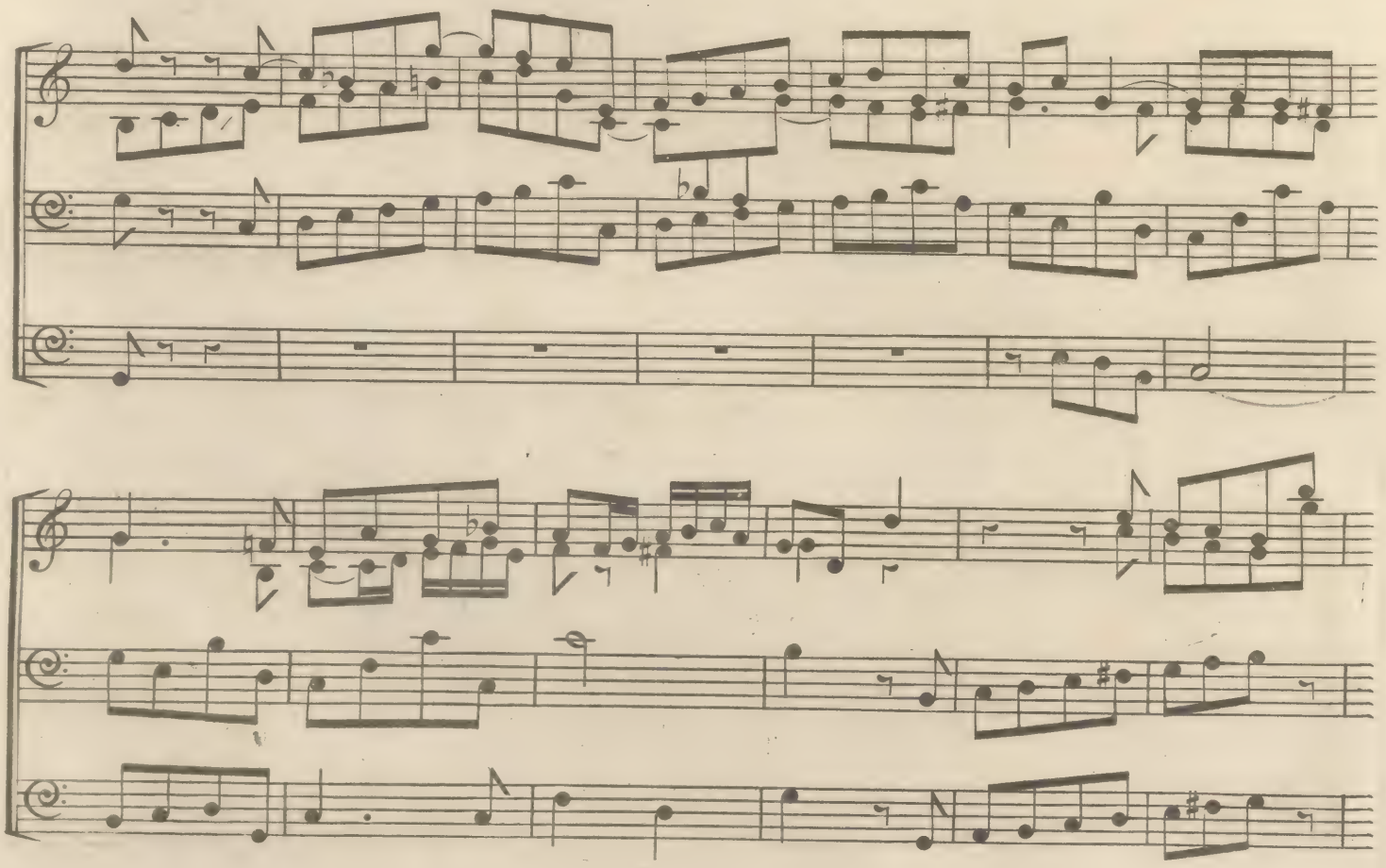

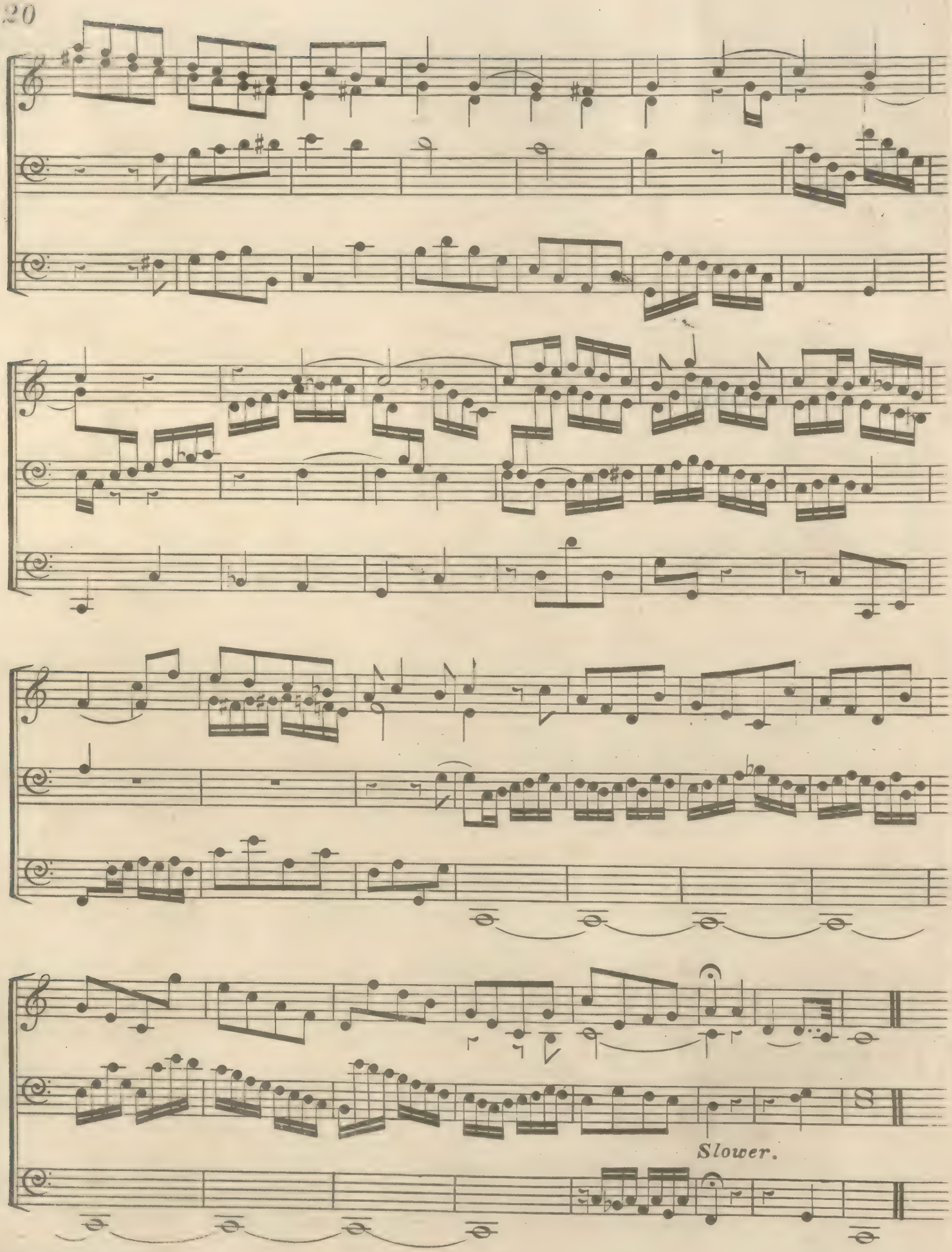
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Andante.

Sw.

Diap. 16 ft.

Sw. Diaps.

Gt. Org.

Ch. St. Diap.

AIR.

Ch. add Cremona.

Sw.

Sw. add Prin. & Oboe.

add Prin. 8 ft.

Ch.

Ch. Dul. & St. Diap.

Gt. Org.

Sw.

Sw. Diaps. & Prin.

Ch. St. Diap. & Cremona.

Ch.

fz

Sw. add Oboe.

L.H.

R.H.

Sw.

Ch.

Ch.

Sw.

Gt. Diaps.

Full Sw.

fz *p*

Diaps. Prin. & Oboe.

fz *p*

Sw.

Gt. Org.

Gt. Op. Diap.

Sw.

Ch. St. Diap. & Prin.

Ch.

R.H.

L.H.

St. Diap &
Crem.

fz

p

Gt. Org.
Full.

Ch.

Gt. Org.

Full.

Sw.

Ch.

Sw.

Diap. & Prin.
16 & 8 ft.

Full to Sesqui.a

Ch.

Gt. Org.

Gt. Org.

Gt. Ped. Copula.

Ped. Cop. in.

Sw.

più f

Ch.

Sw.

Gt. Org.
Full.

Sw.

Full.

Diap. & Prin.
16 & 8 feet.

Ch. Dul. & St. Diap.

Ch.

Sw.

Sw. Diaps.
& Prin.

St. Diap. &
Crem.

Ch:

Sw. add
Oboe.

fz

Sw.

Ch.

Sw.

fz

Full Swell

Diaps. Prin.& Oboe.

fz *p*

Gt. Diaps.

Gt. Org.

Sw.

Sw.

Gt. Op. Diap.

Ch.

Gt. Org.
Clarabella.

Gt.

Choir.

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4,				10,	
5,				11,	
6,				12,	

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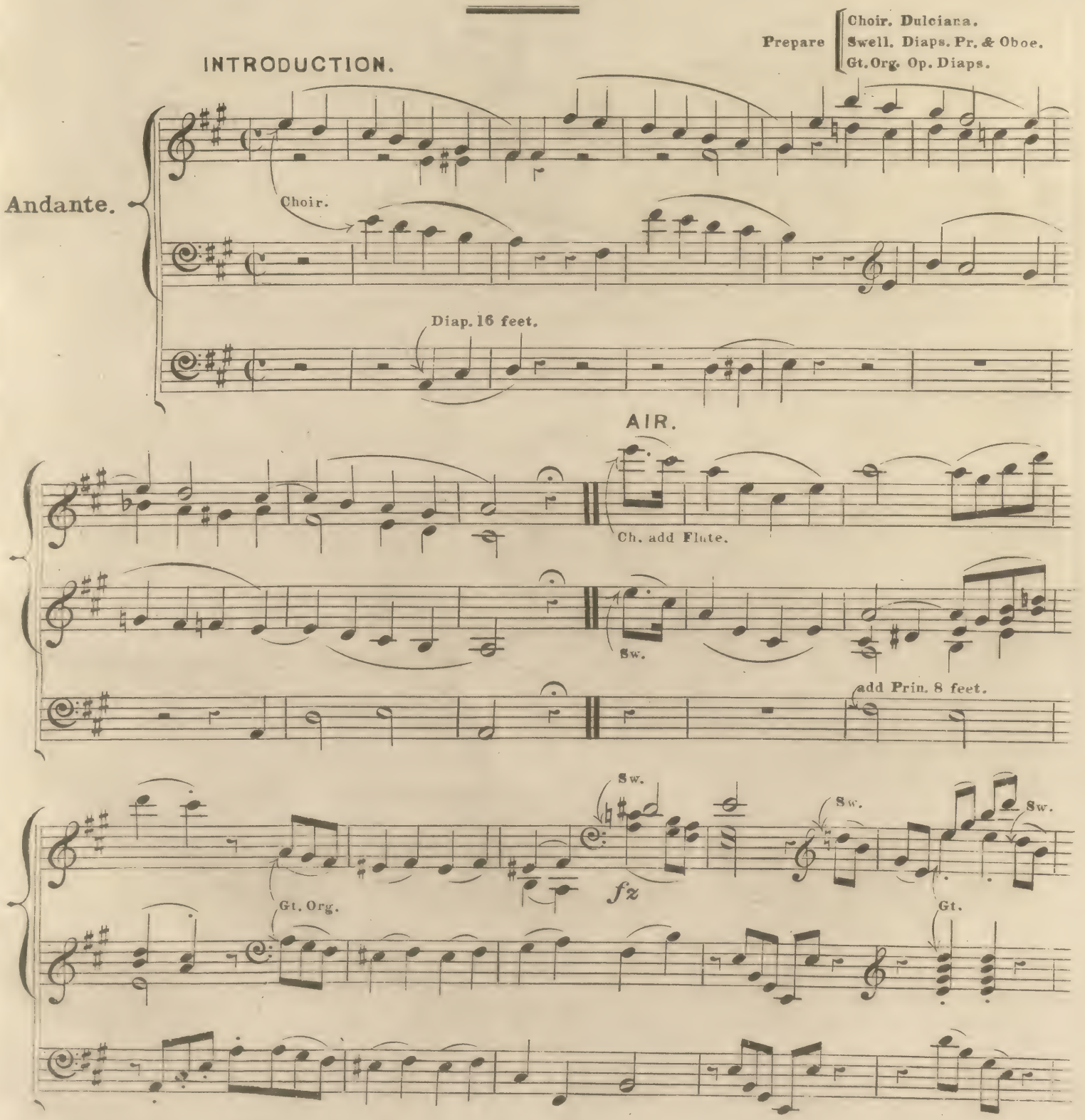
ADAPTED FOR THE ORGAN

— *BY* —

JOHN BISHOP.



Gt.

Sw
add 15th & Trump.

Sw. { Trump. & 15th in.
add Dble. Diap.

fz

Gt. Org.

L.H.

p

fz

hr

Dble Diap. in.

Ch.

Sw.

Gt. Org.

Sw.

Sw.

Sw.

Ch.

Gt.

Ch.

Gt.

Gt.

Ch.

Sw.

Gt.

Prin.in.

Ch.

Sw.

Sw.

R.H.

Gt. Org.

p

lr

p

Gt. Diaps. & Sw. Cop.

fz fz fz

Full to 15th

Diaps. & Pr.

16 & 8 ft.

Sw. Cop. in

Sw. Diaps. Prin. & Oboe.

Gt. Org. Op. Diaps.

All° Mod^to

p

Diap. 16 feet.

(Ch. Dul. &
St. Diap.

Gt.

Sw.

L.H.

L.H.

Gt.

R.H.

L.H.

L.H.

R.H.

(*) The Ab on the second staff must be taken by extending the thumb of the right hand to the Great Organ, while the left hand plays the octave Eb on the Swell.

CHORUS.

Gt.

Full to Sesquialtera.

Diaps. & Prin. 16 & 8 ft.
and Gt. Copula.

Sw. add Trump.

Sw.

Gt. Diaps. & Prin.

Trump. in

p

Ch. add St. Diap.

Diap. 16 ft. & Prin. 8 ft.

Ch.

Sw.

Sw.

p

Sw.

Gt. Diaps.

Sw.

Gt.

add Trump.

f

add Prin.

add Gt. Cop.

Trump. in

p

Ch.

Cop. in

Gt. Diaps.

Ch.

Ch.

R.H.

L.H.

Ped: dopp.

Full Swell.

add Prin.

add 12th & 15th

Full to Sesq. & Sw. Cop.

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2,	NOW VANISH BEFORE THE HOLY BEAMS,	Dº	3/-
3,	ROMANCE FROM "LA REINE DE FRANCE", SYMPHONY	Dº	2/6
4,			
5,			
6,			
Nº 7,			
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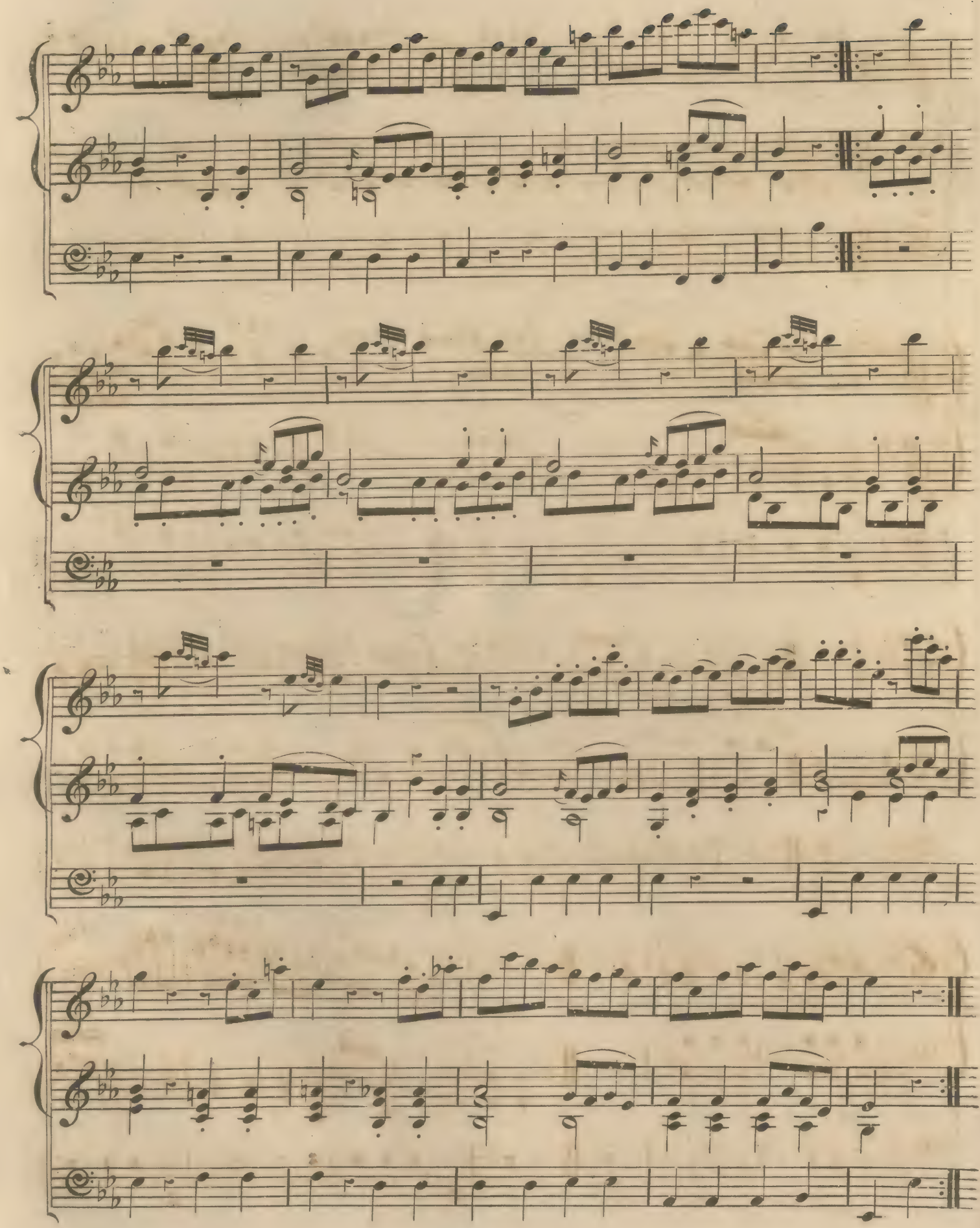

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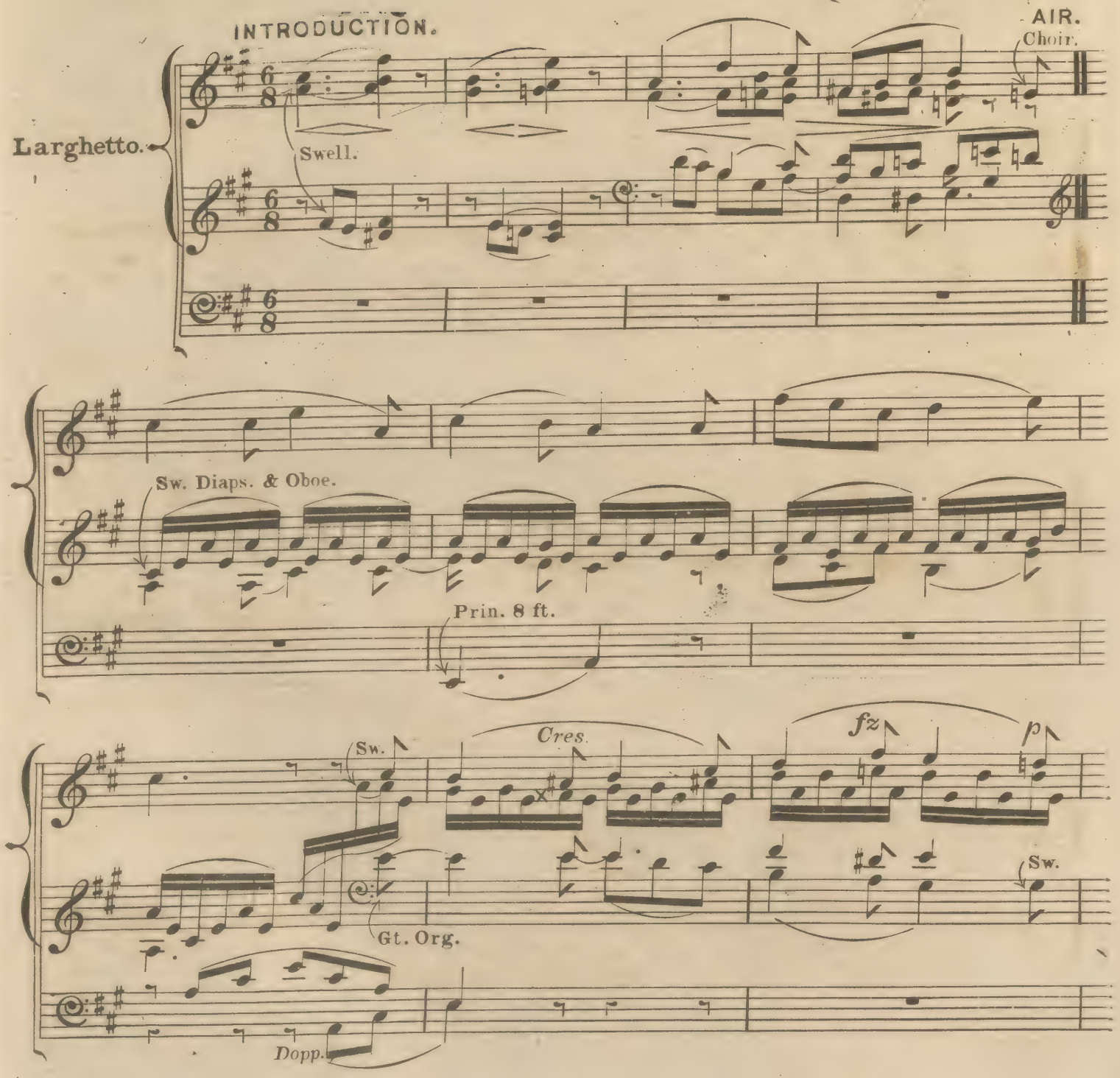

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f

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Cres.

Dopp.

Gt.

Ch.

p

Gt.

Ch.

Sw.

add Prin

Diap. 16 ft.

Cres.

f

Dim.

p

pp

Cres.

f

Dim.

add 15th

mf

p Ch.

Prin. 8 ft.

p

Dopp.

p

Gt.

p

Sw.

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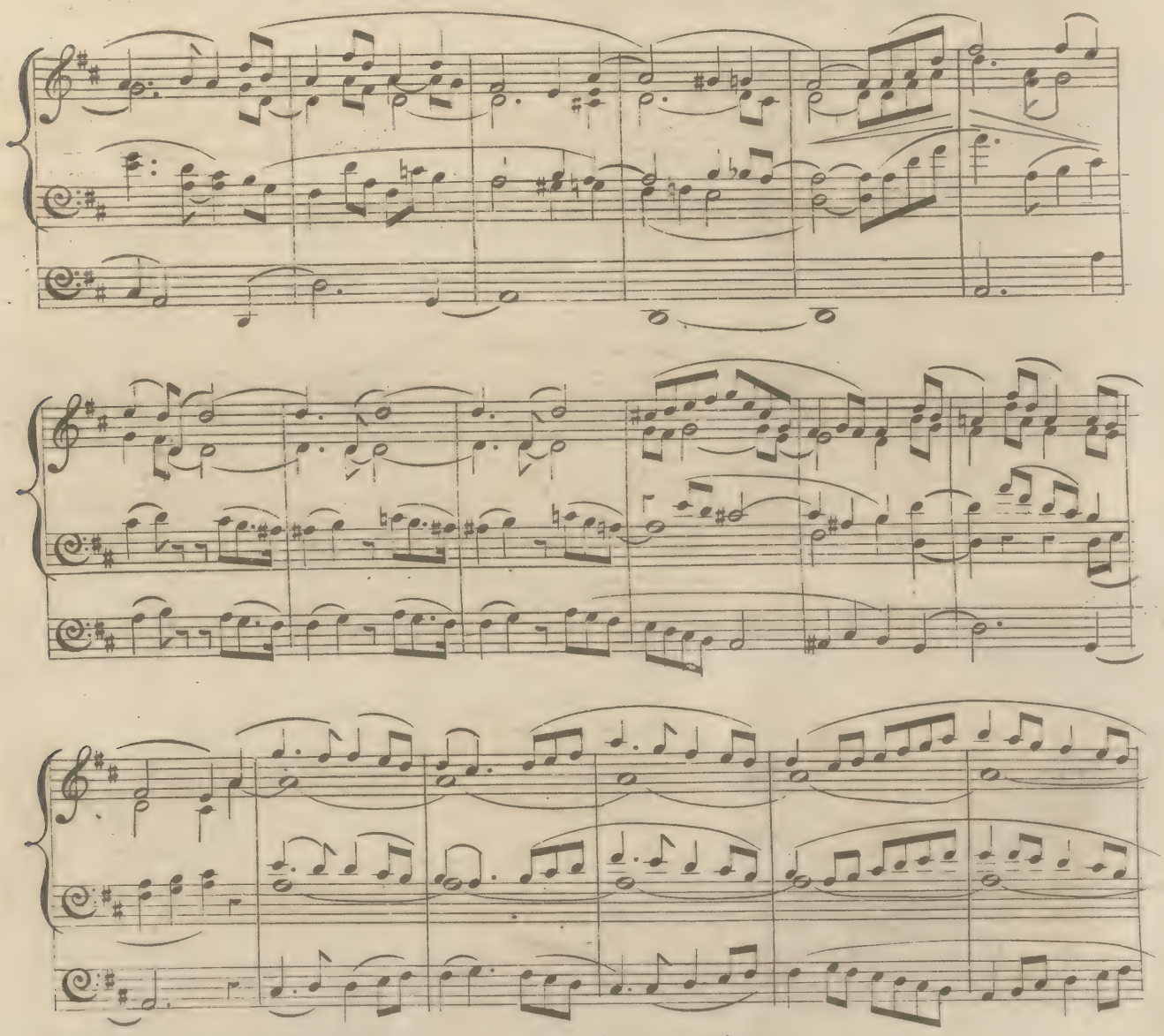

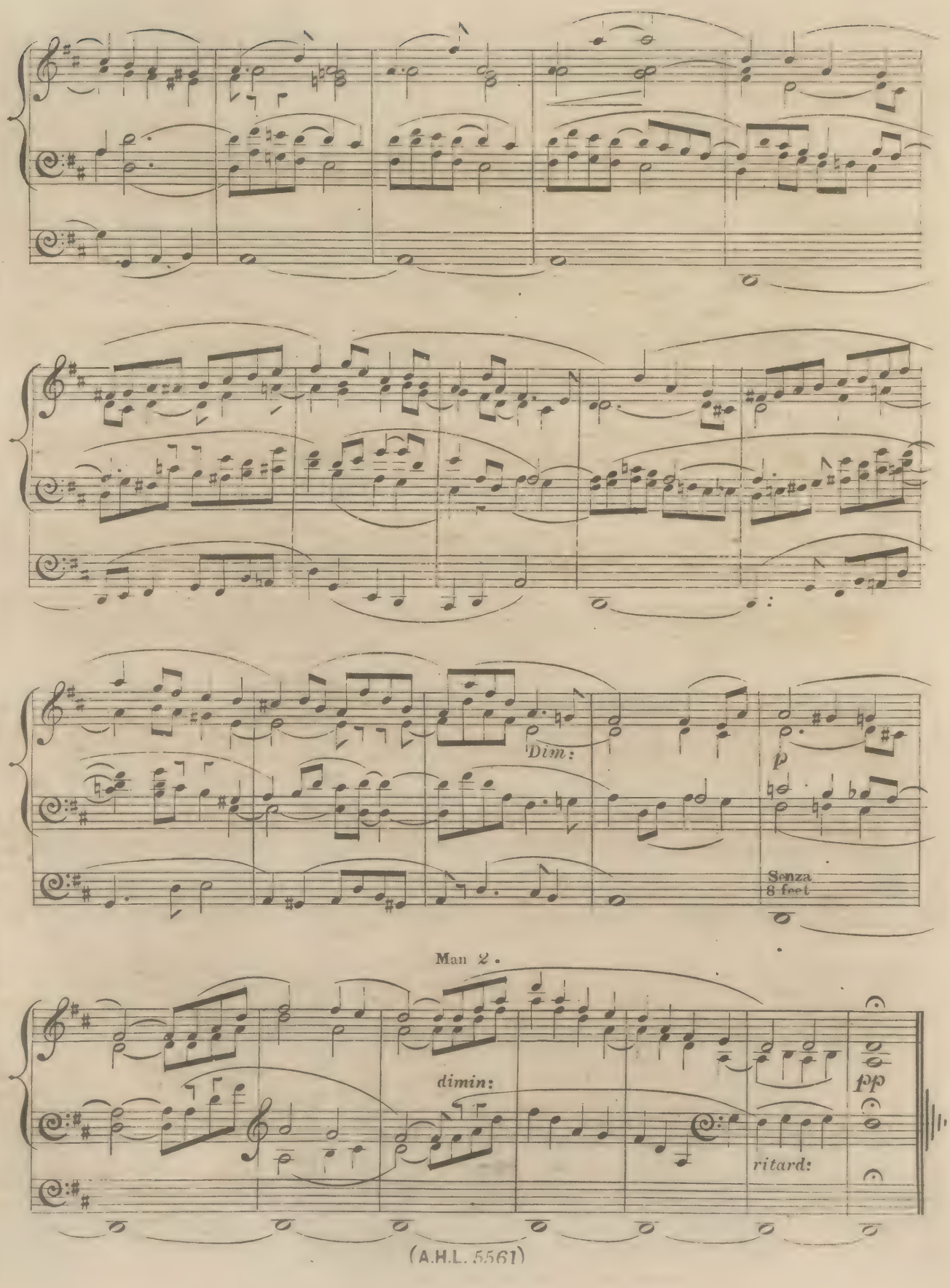
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II.

Dolente. M. M. ♩= 72.

MANUALE.

PEDALE.

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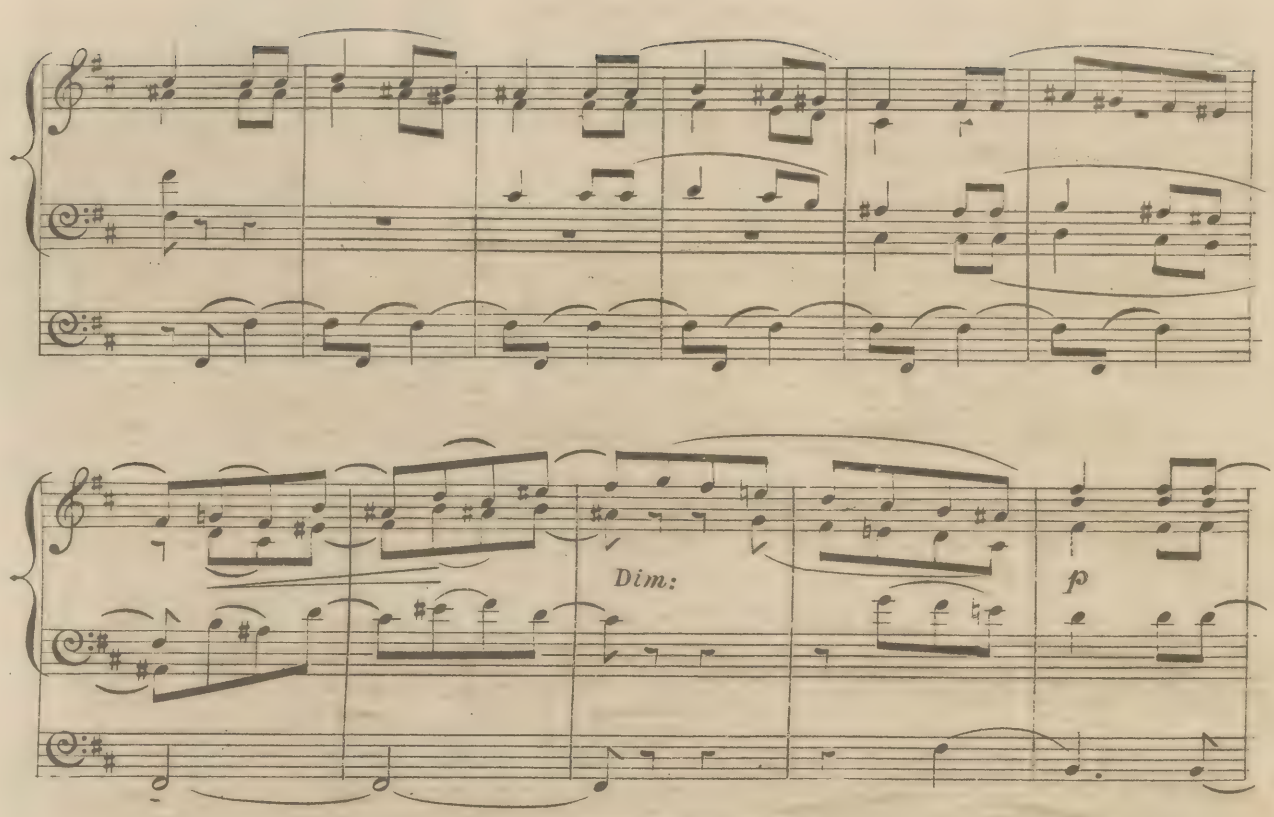
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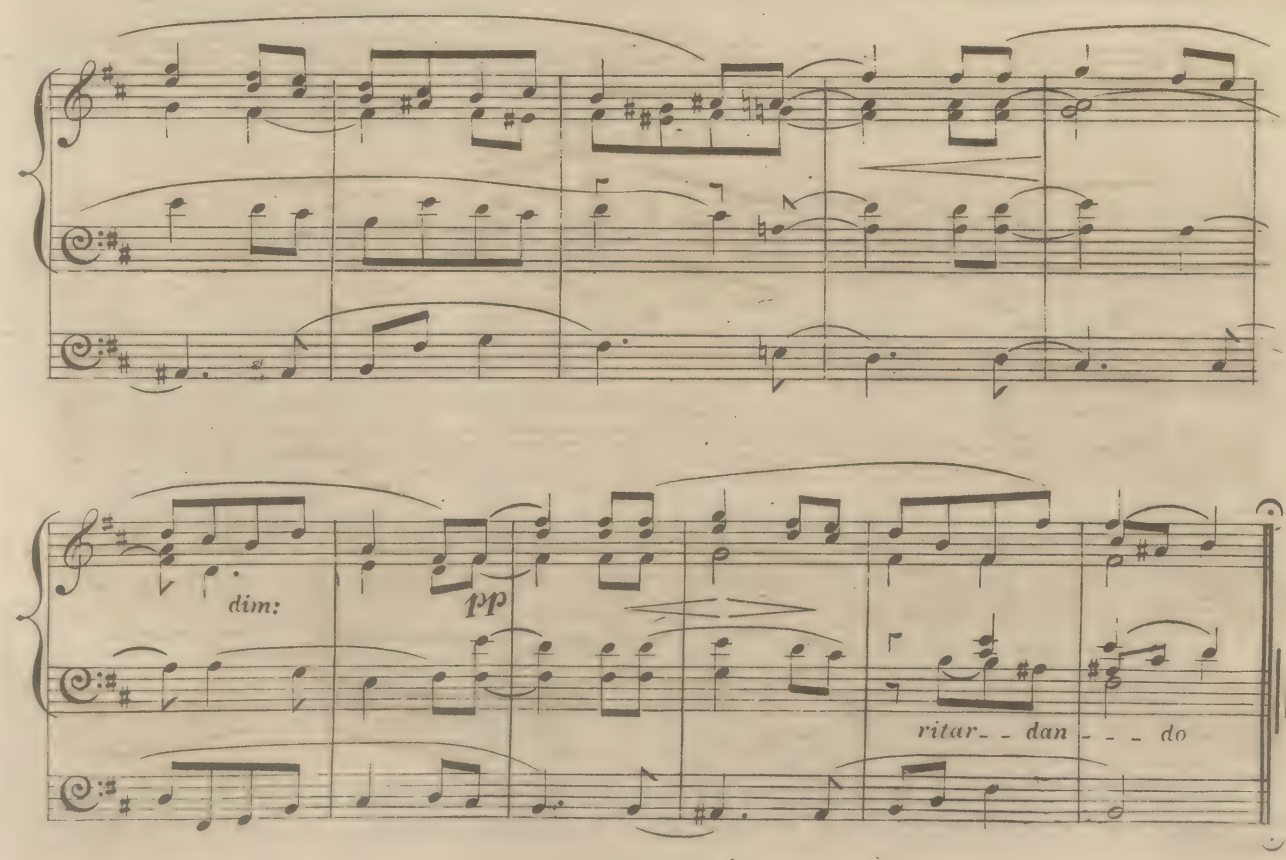
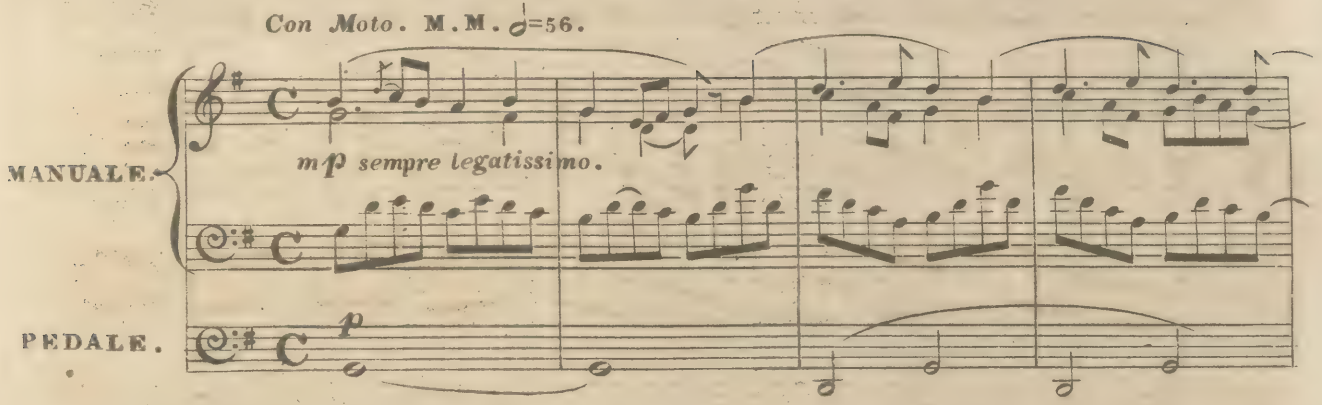
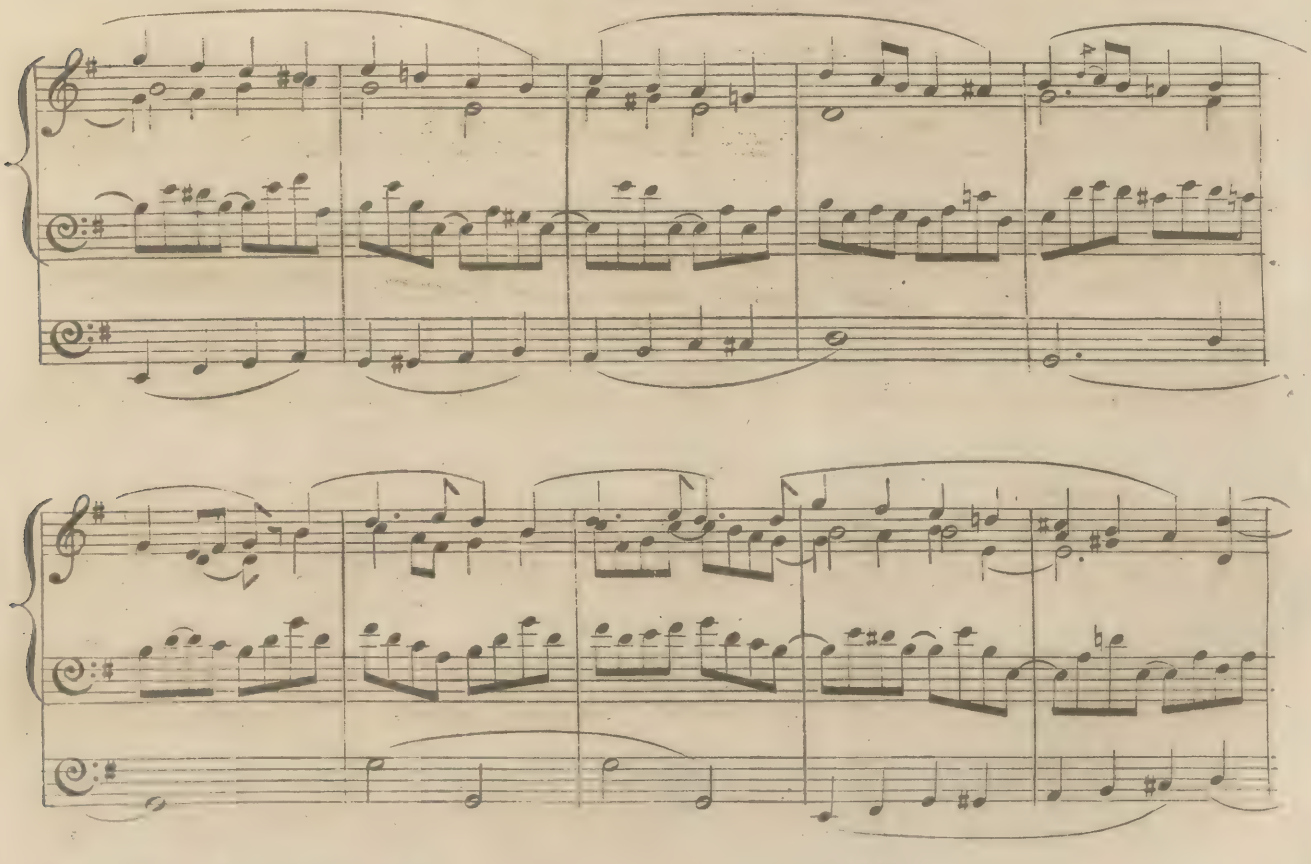
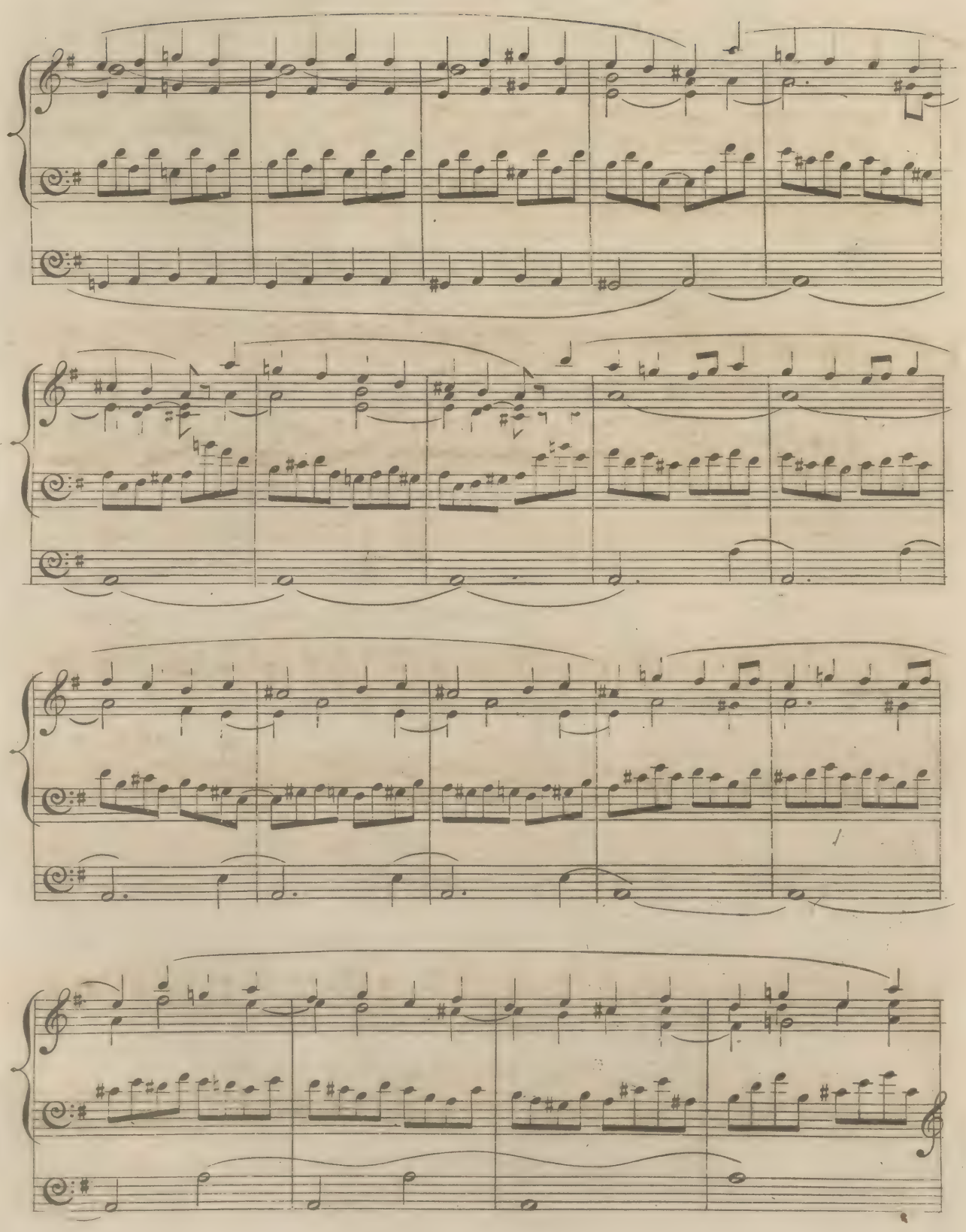

dim:
pp
ritar - - dan - - - do

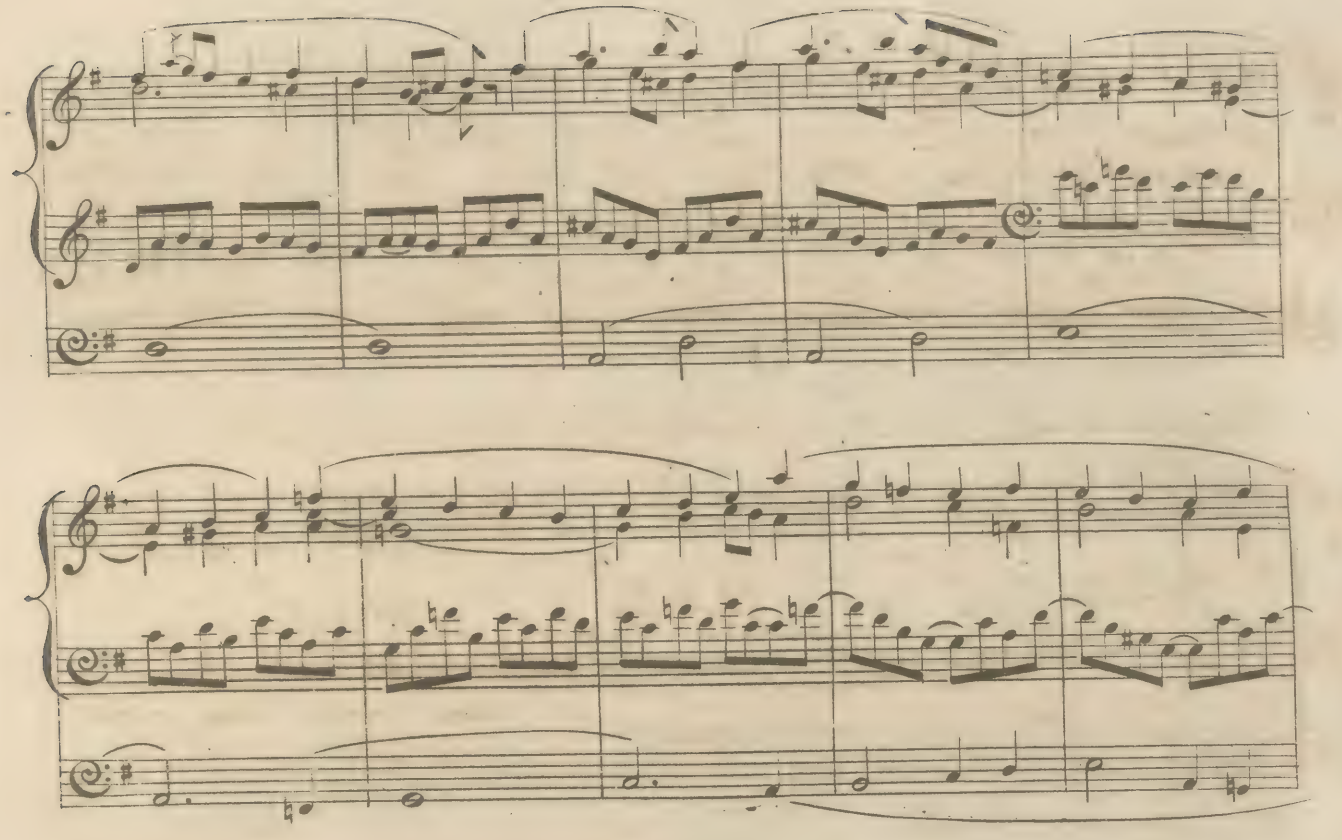
III.

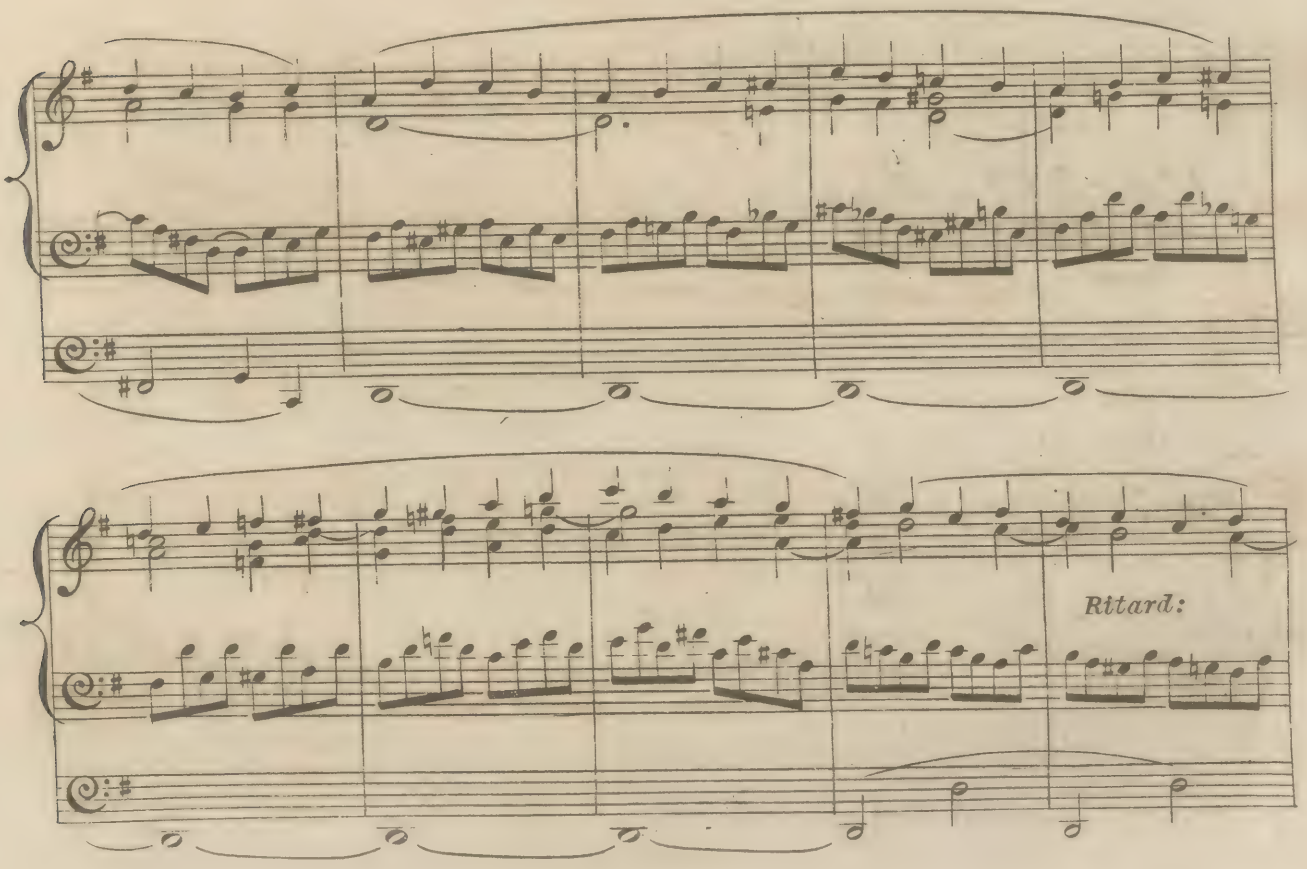
Manual 1.—Diapasons 8 feet. & Flute 4 feet.
Pedale. 16 & 8 feet.

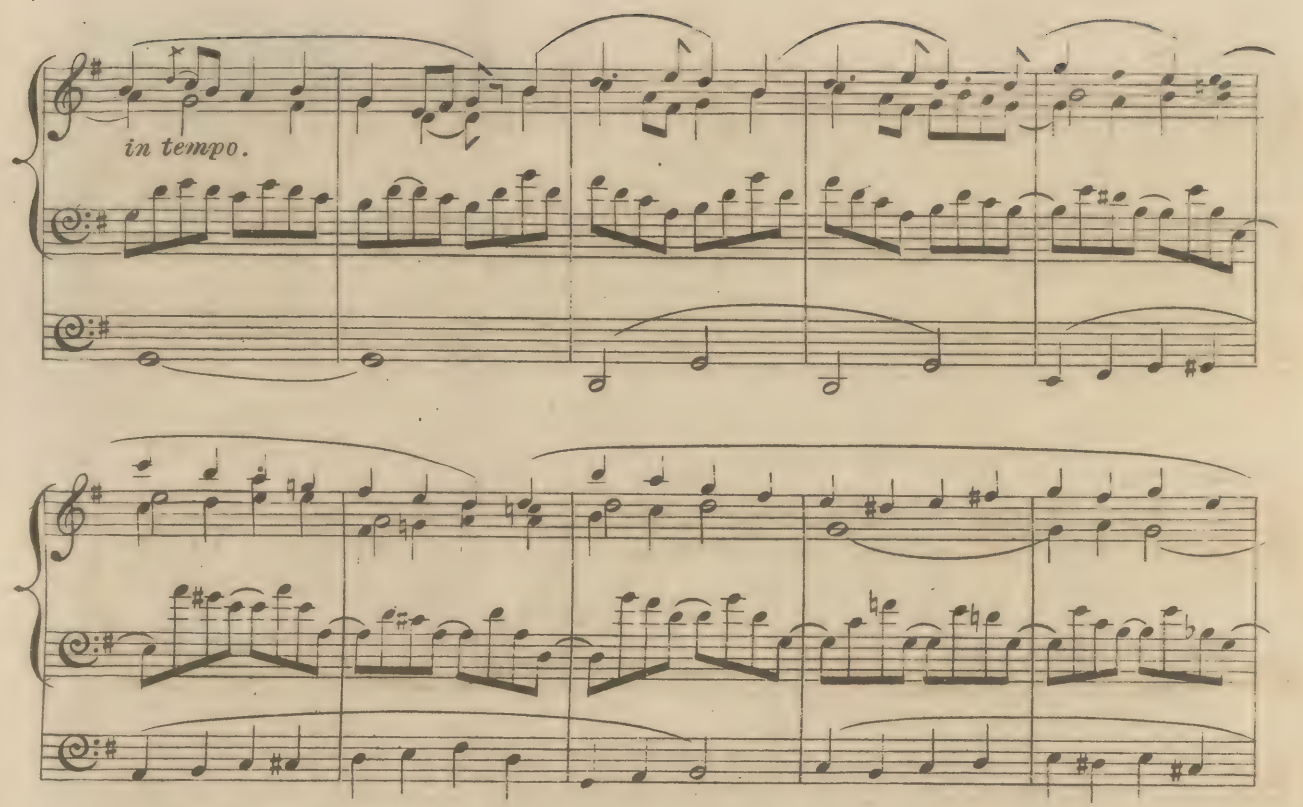


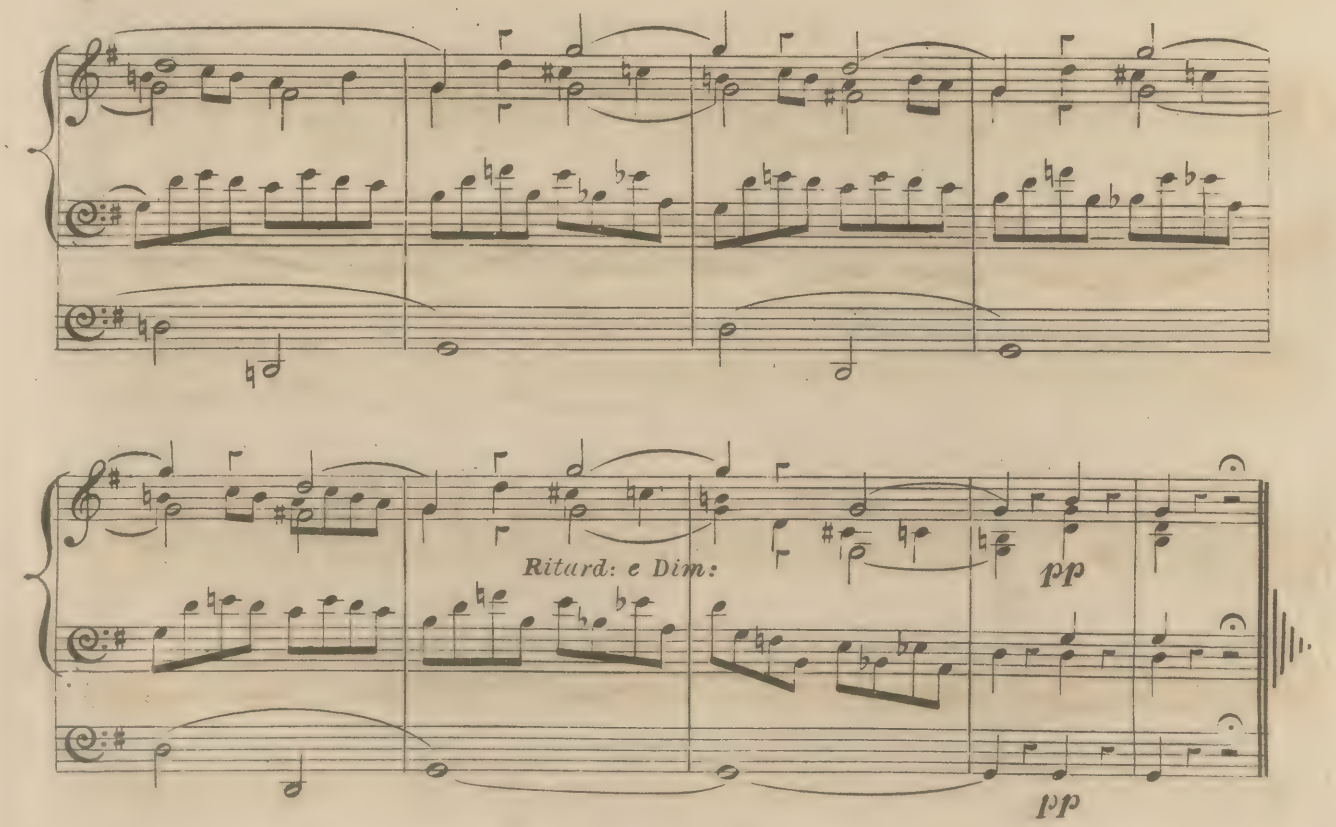







Ritard:


in tempo.


Ritard: e Dim:
pp
pp

24

SKETCHES

FOR THE

Organ.

Composed

By

EDMUND T. CHIPP.

OP. II.

ENTD AT STAS HALL.
Property of the Composer.

PRICE 3/-

London

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E.T.C.

Manual 1.—Two soft 8 feet Stops combined with
Manual 2.—Diapasons, Hautbois 8 feet, and Flute 4 feet. (Swell.)
Pedale. with 16 feet.

IV.

Adagio ma non troppo. M. M. ♩=50.

MANUALE.

PEDALE.

mp

Man: 1.

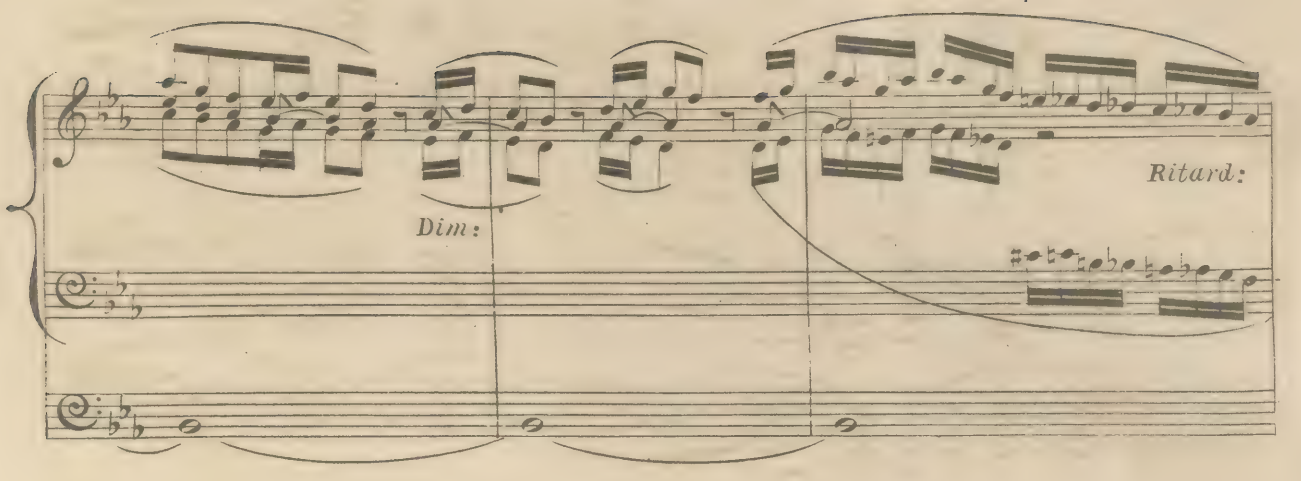
p

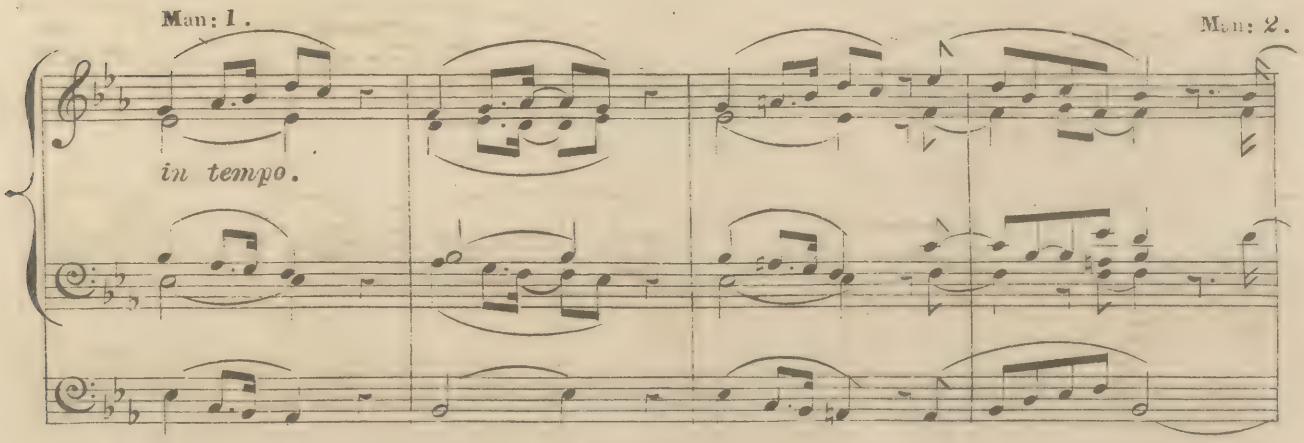
p

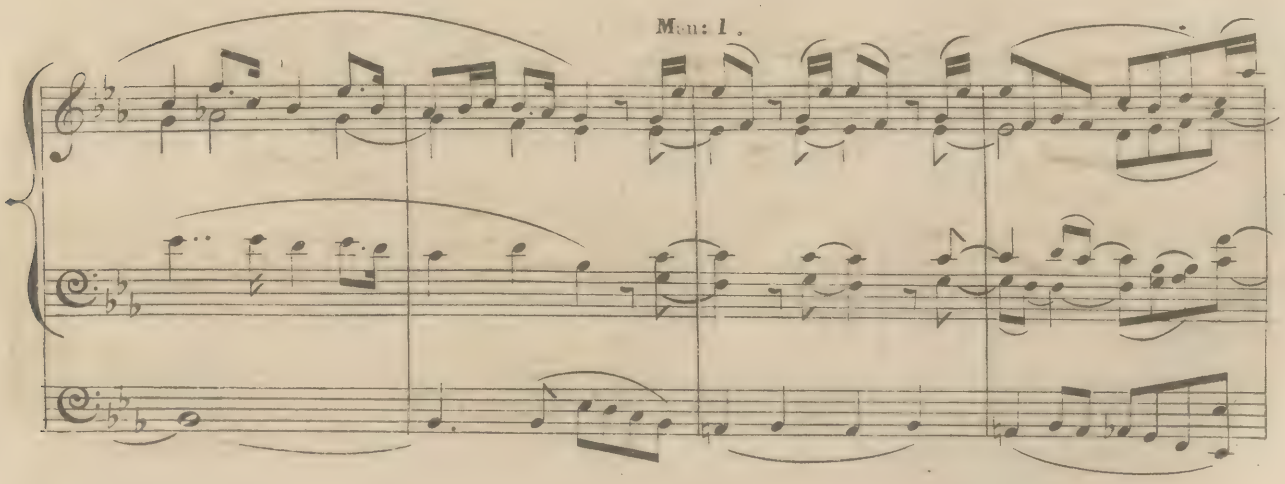
Dim:

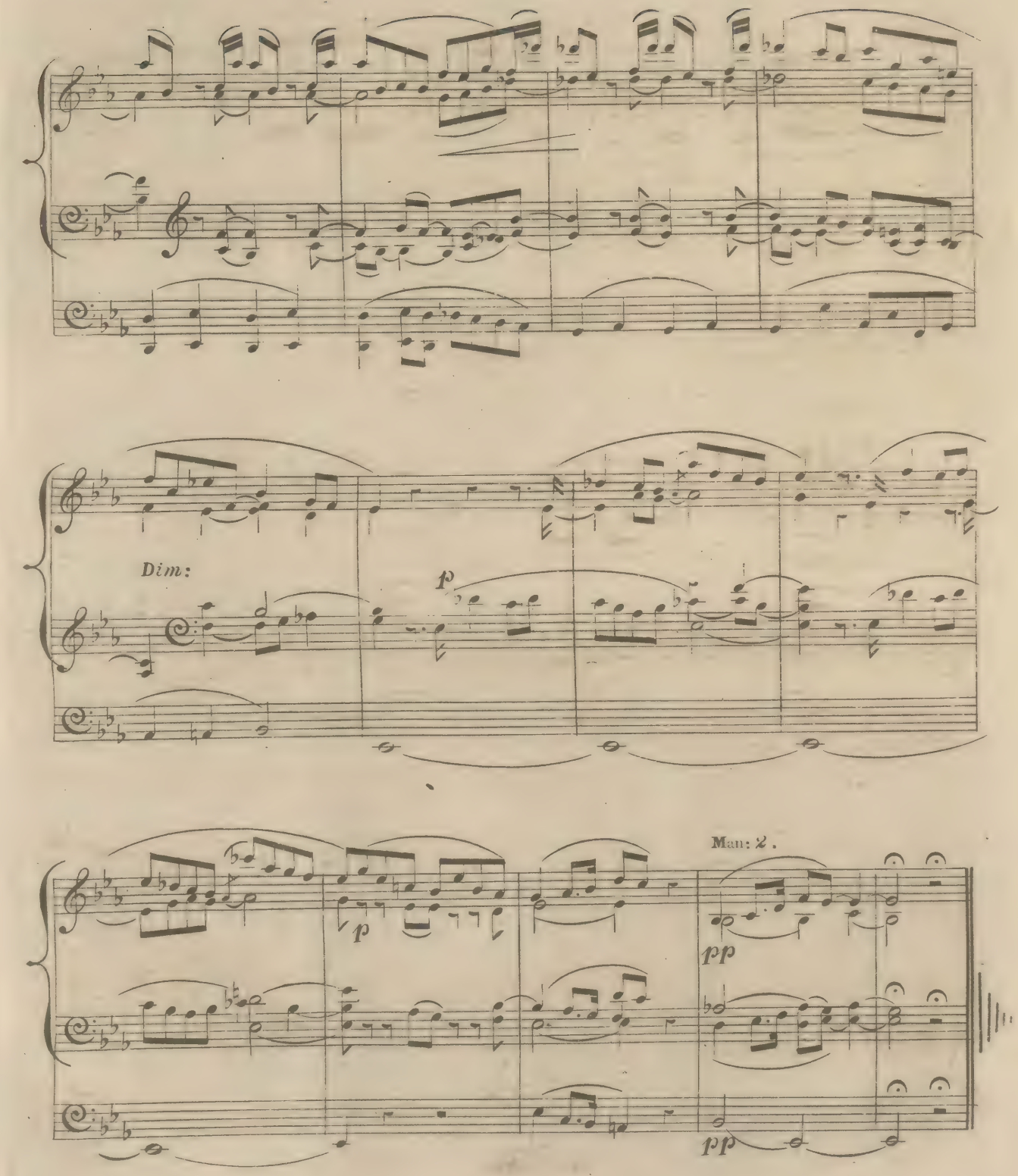
Man: 2.

p


Dim:
Ritard:


Man: 1.
Man: 2.
in tempo.


Man: 1.


Dim:
p
p
pp
Man: 2.
pp

Manual 2. Soft 8 & 4 feet Stops, with Hautbois. (Swell.)
Manual 1. Gamba 8 feet, & Flute 4 feet.
Pedale. with 16 feet.

V.

Con Moto Molto Tranquillo. M. M. ♩= 96.

MAN. 2.

MANUALE.

PEDALE.

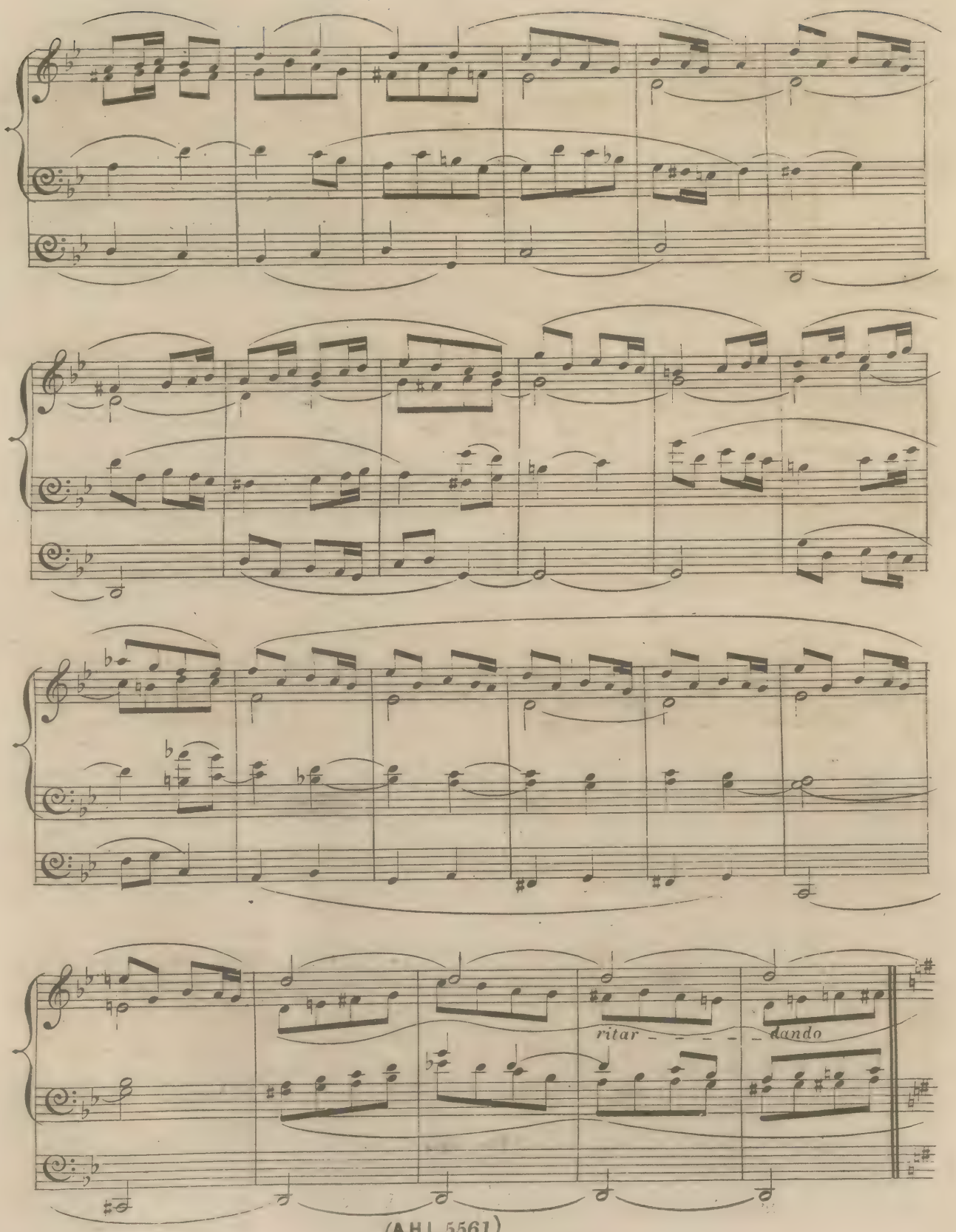
mp

p

p

cresc:

p


ritar - - - - - dando

MANUAL. I.

Tempo I^mo

p

sempre legato.

un poco piu ritard.

(A.H.L.5561)

MANUAL II.

p

Tempo Iº

p

p

sf p sf p sf

p sf p sf pp

pp

24 SKETCHES FOR THE Organ.

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EDMUND T. CHIPP.

OP. 11.

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E.T.C.

Manual 1. Soft 8 & 4 feet Stops, combined with
Manual 2. Soft 8 & 4 feet Stops.
Pedale. with 16 feet.

VI.

Andante Tranquillo. M. M. ♩= 72.

Man: 1.

MANUALE.

PEDALE.

Man: 2.

Man: 1.

Dim:

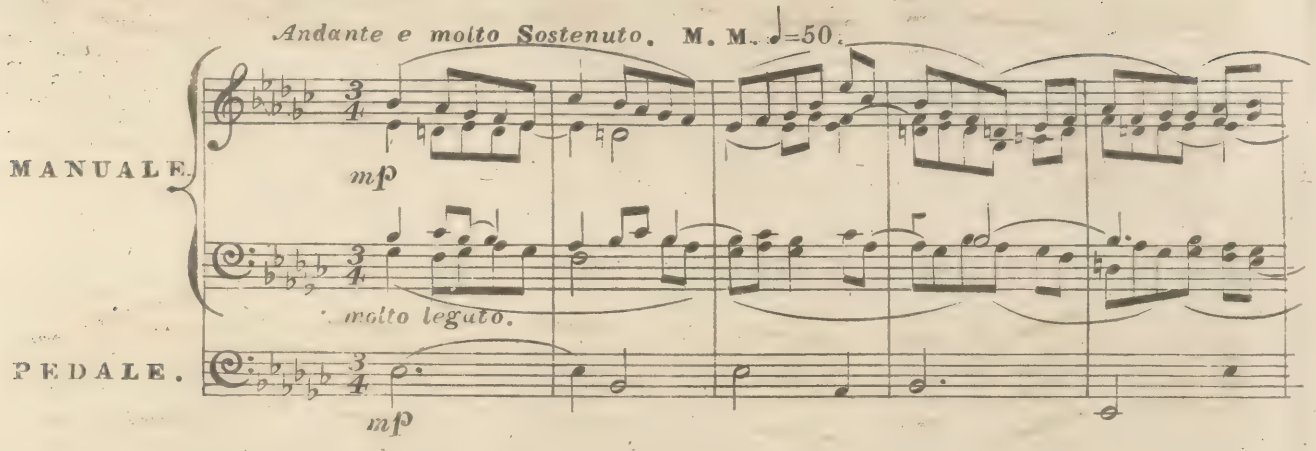
Man: 2.

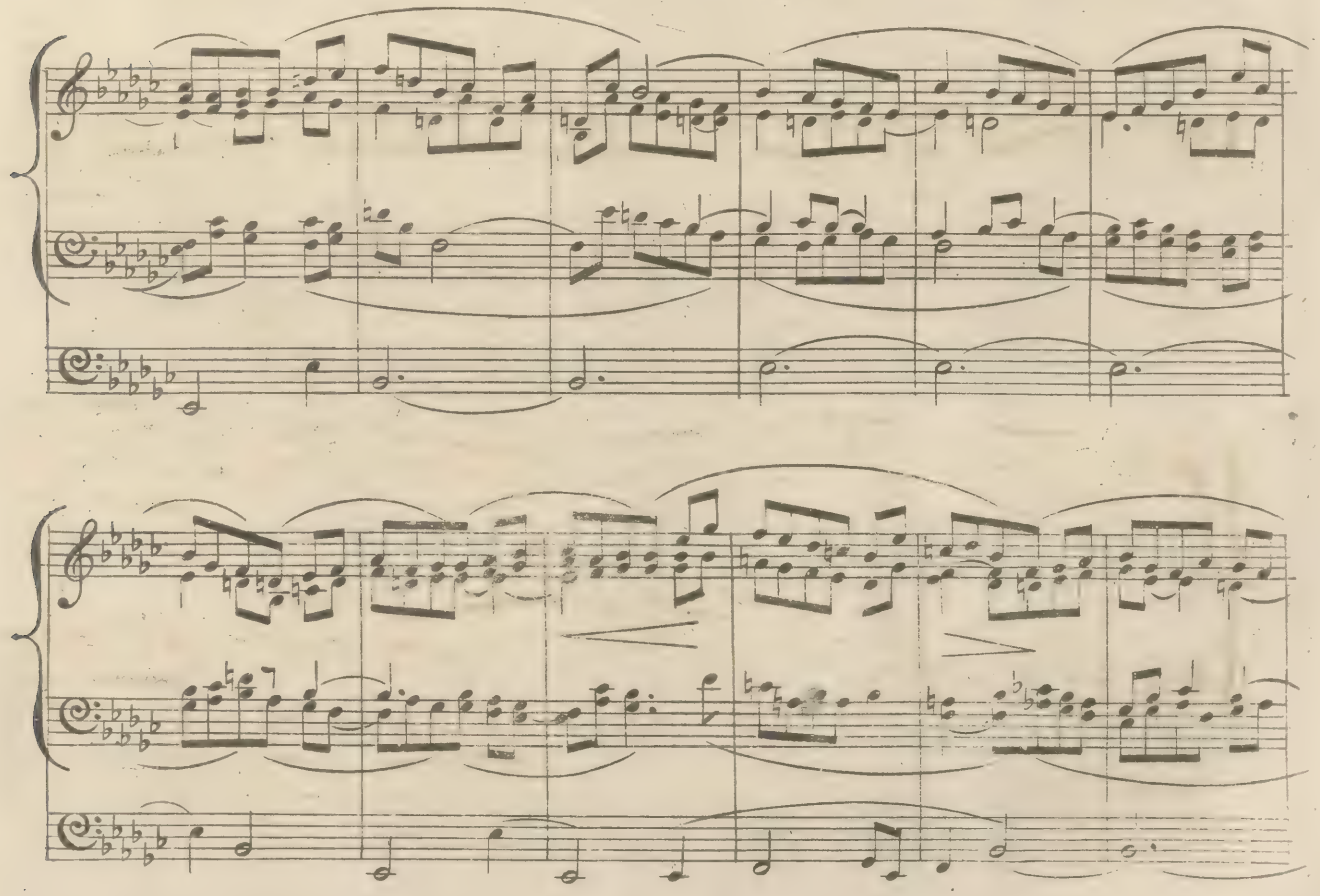
Ritard: e Dim:

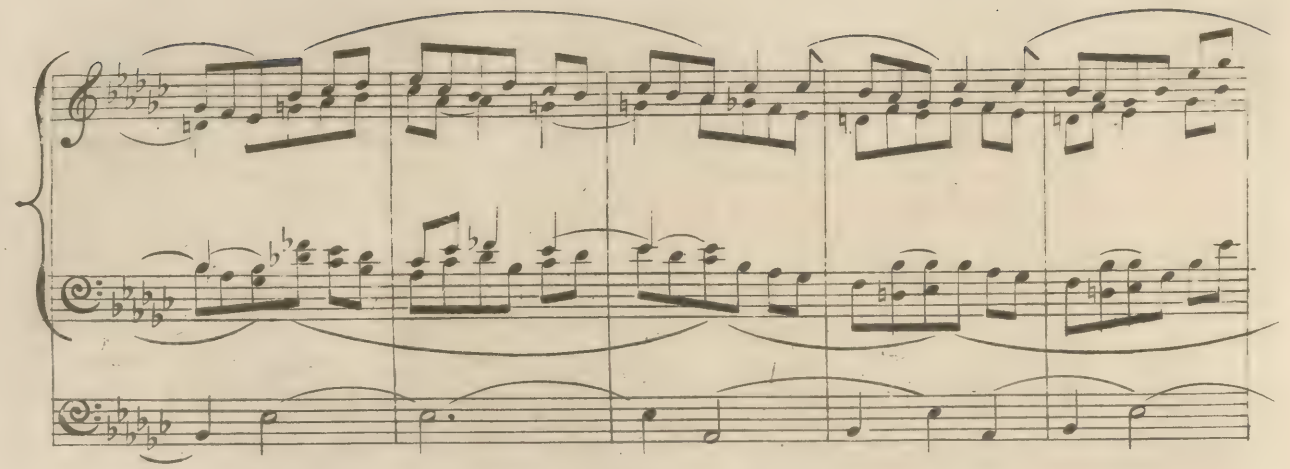
pp

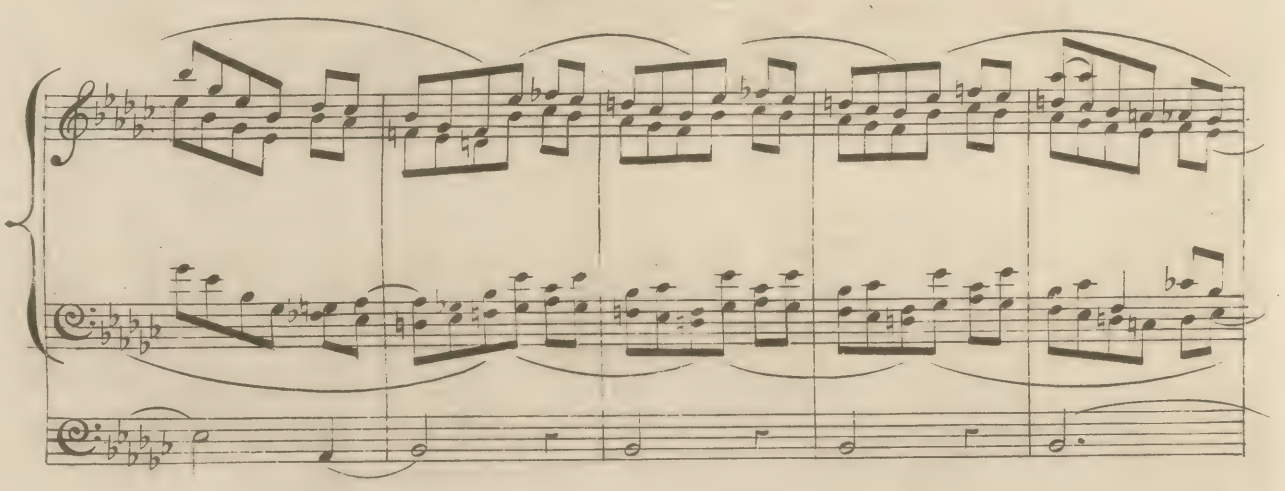
VII.

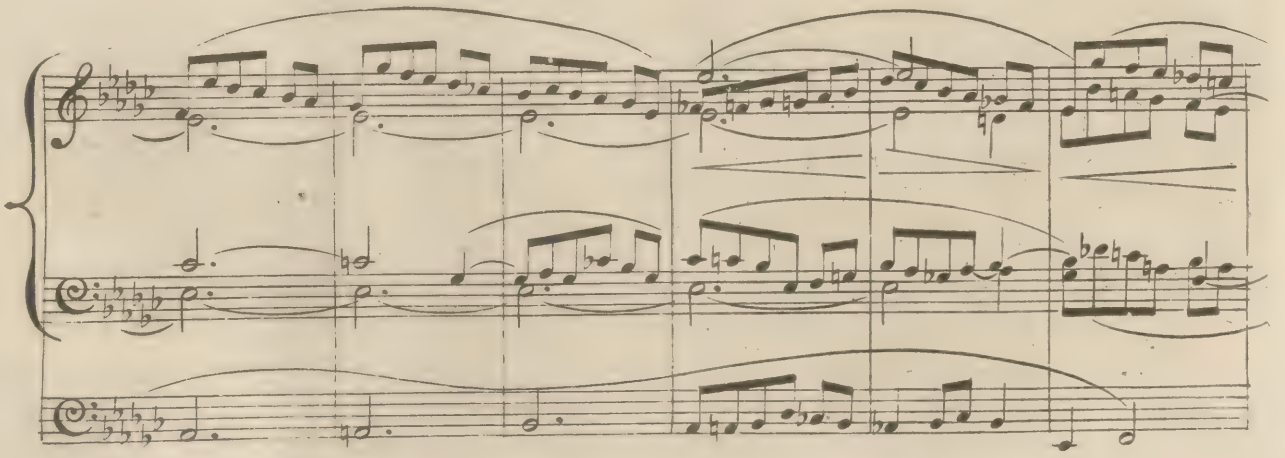
Manual 1. 16 & 8 feet Stops, combined with
Manual 2. 16, 8, 4. & 2 feet Stops. with Mixtures & Reeds. (Swell)
Pedale. with 32, 16, & 8 feet Stops.

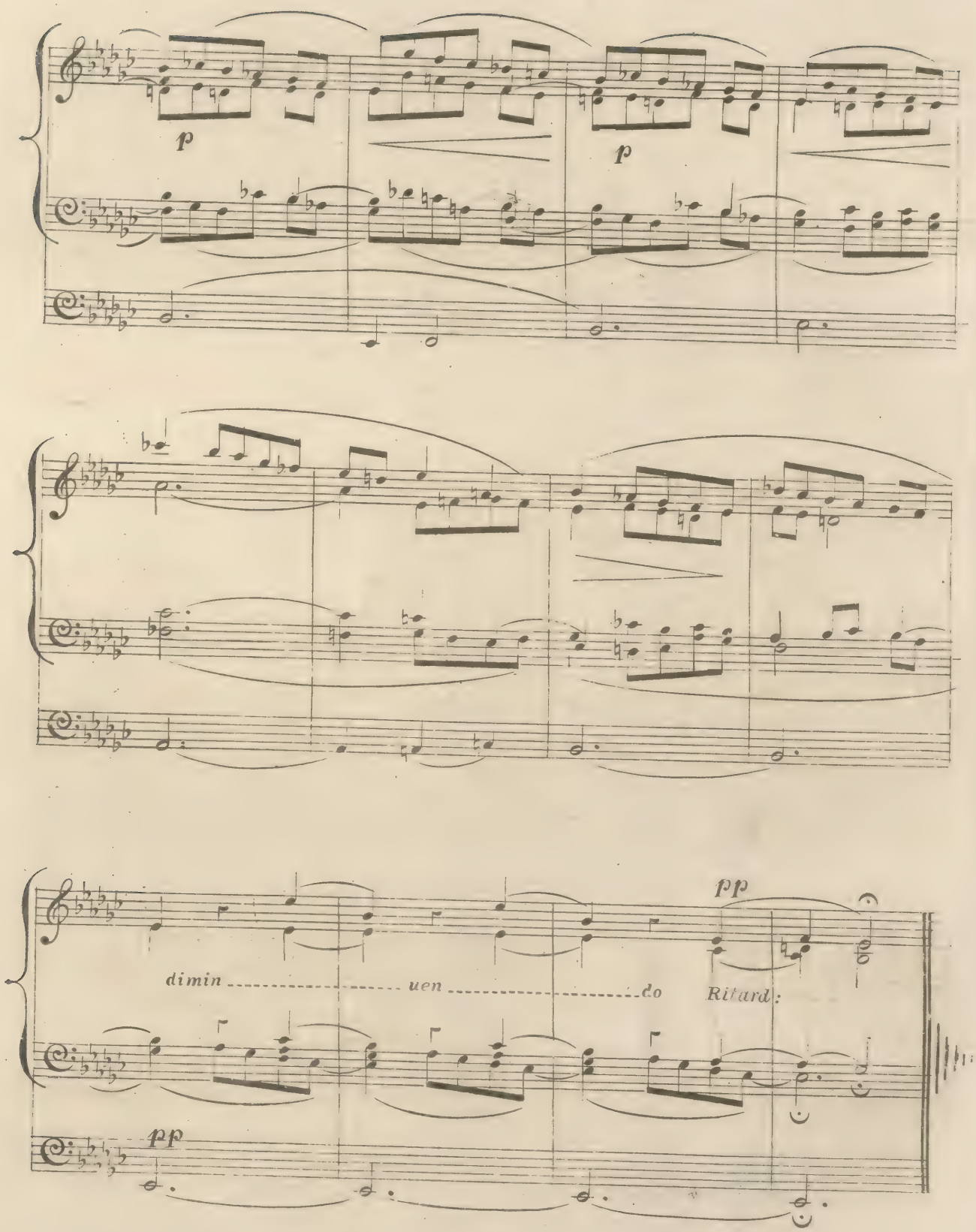










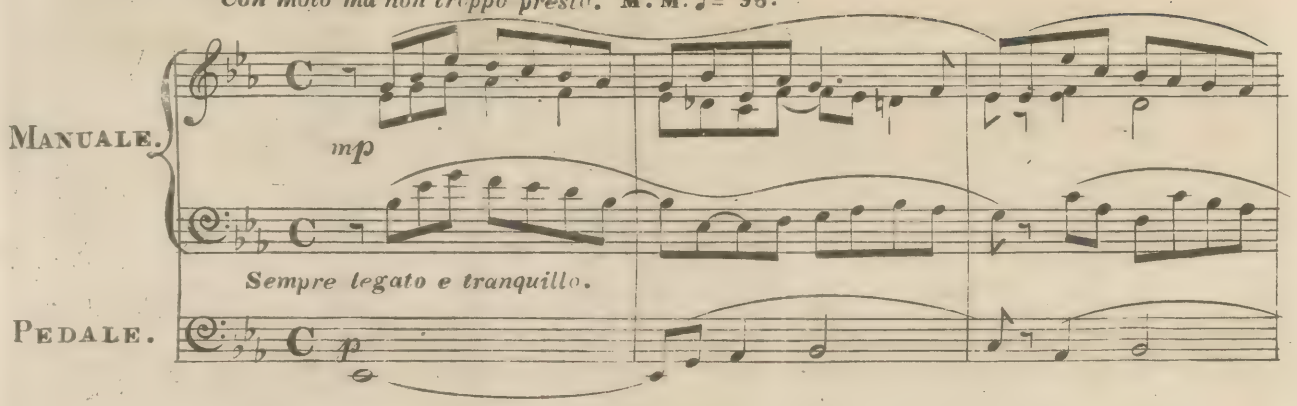

p
p
dimin ..... uen ..... do
Ritard:
pp
pp

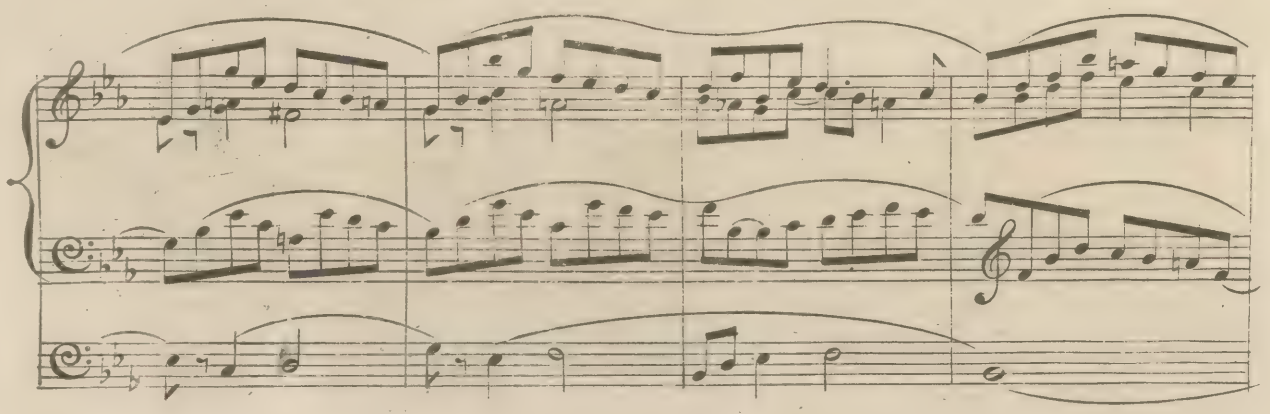
VIII.

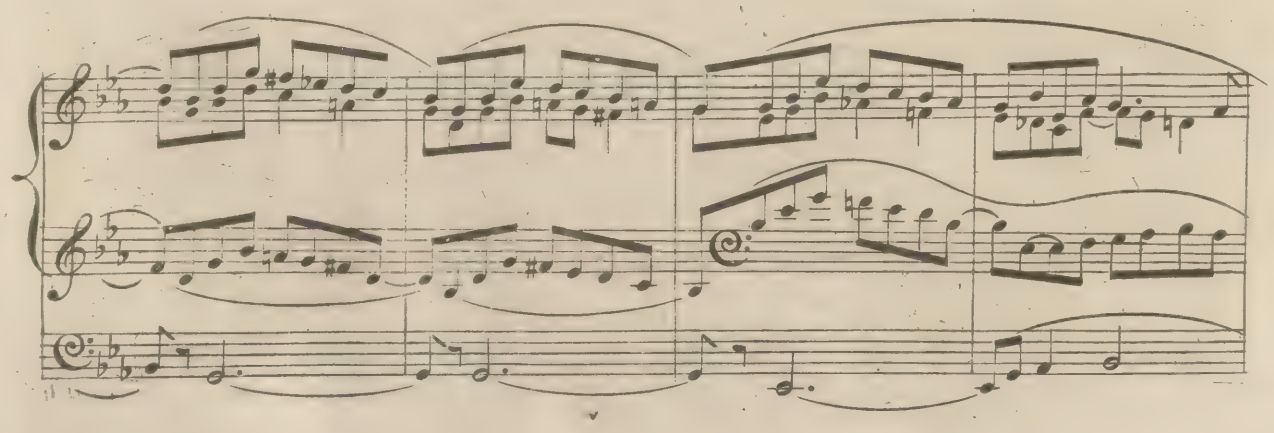
Manual 1. Soft Diapasons 8 feet, & Flute 4 feet.

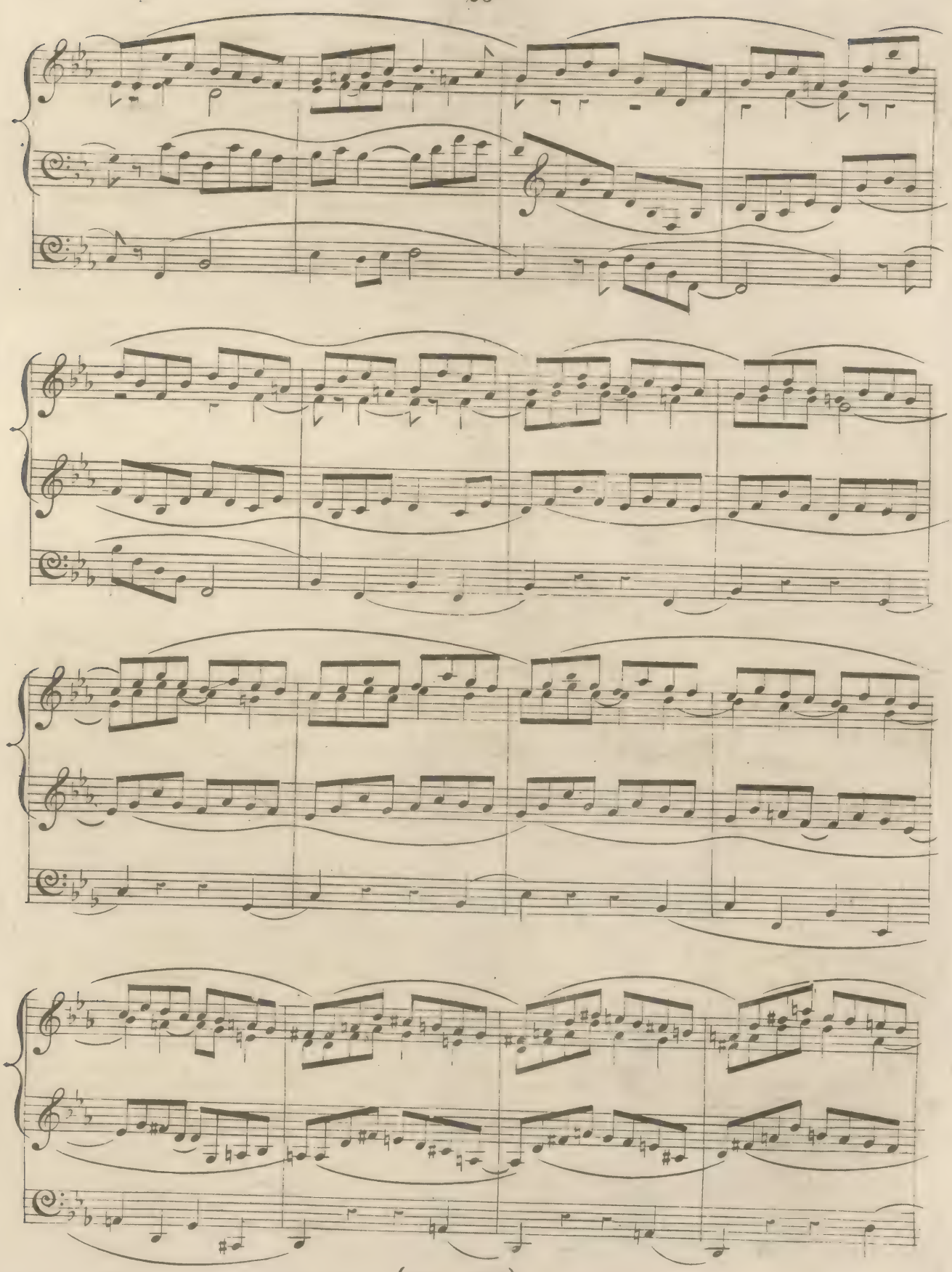
Pedale. 8 feet.

Con moto ma non troppo presto. M.M. ♩= 96.









in tempo.

un poco più ritard:

Ritard.

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E.T.C.

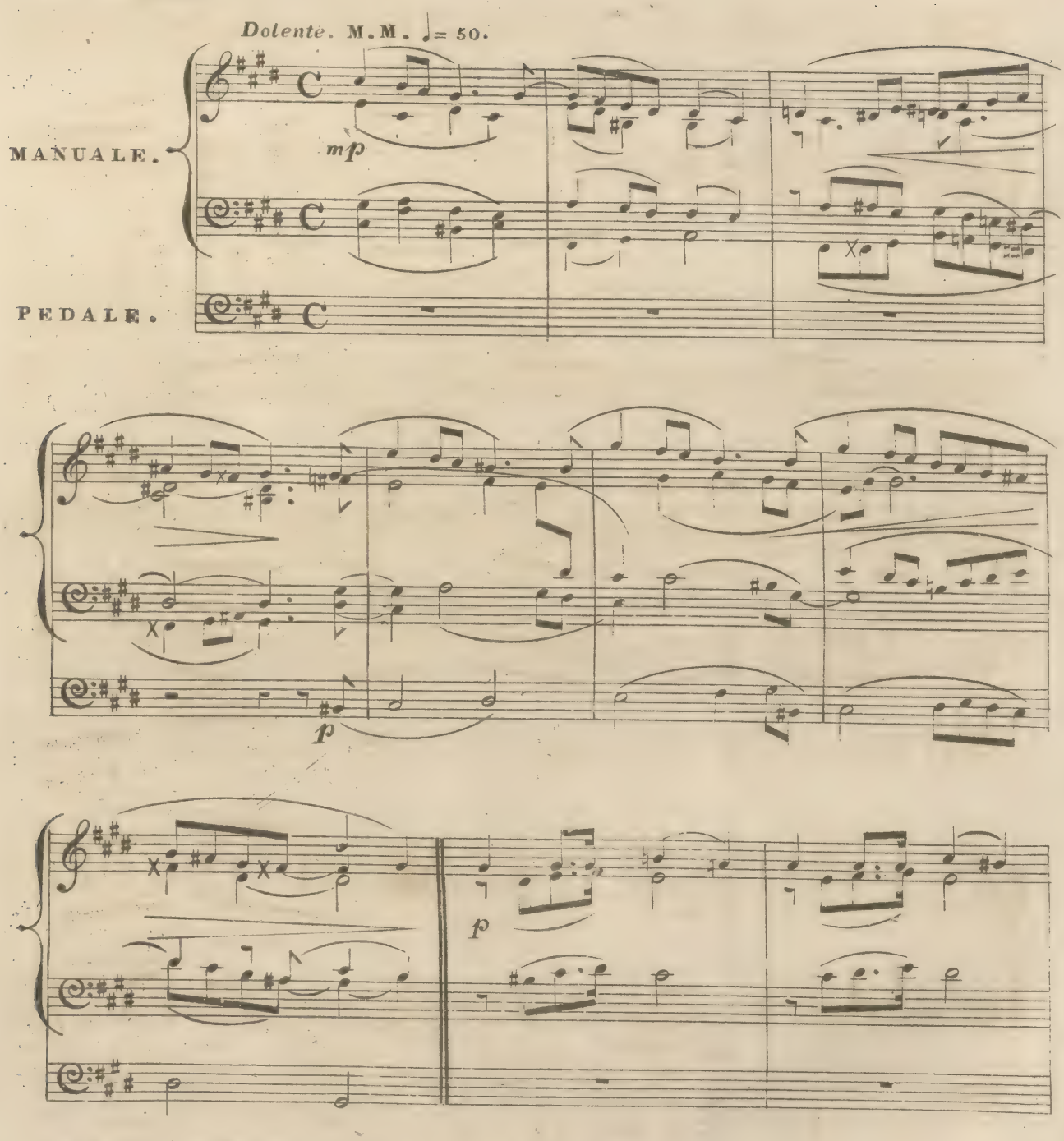
IN MEMORIAM.

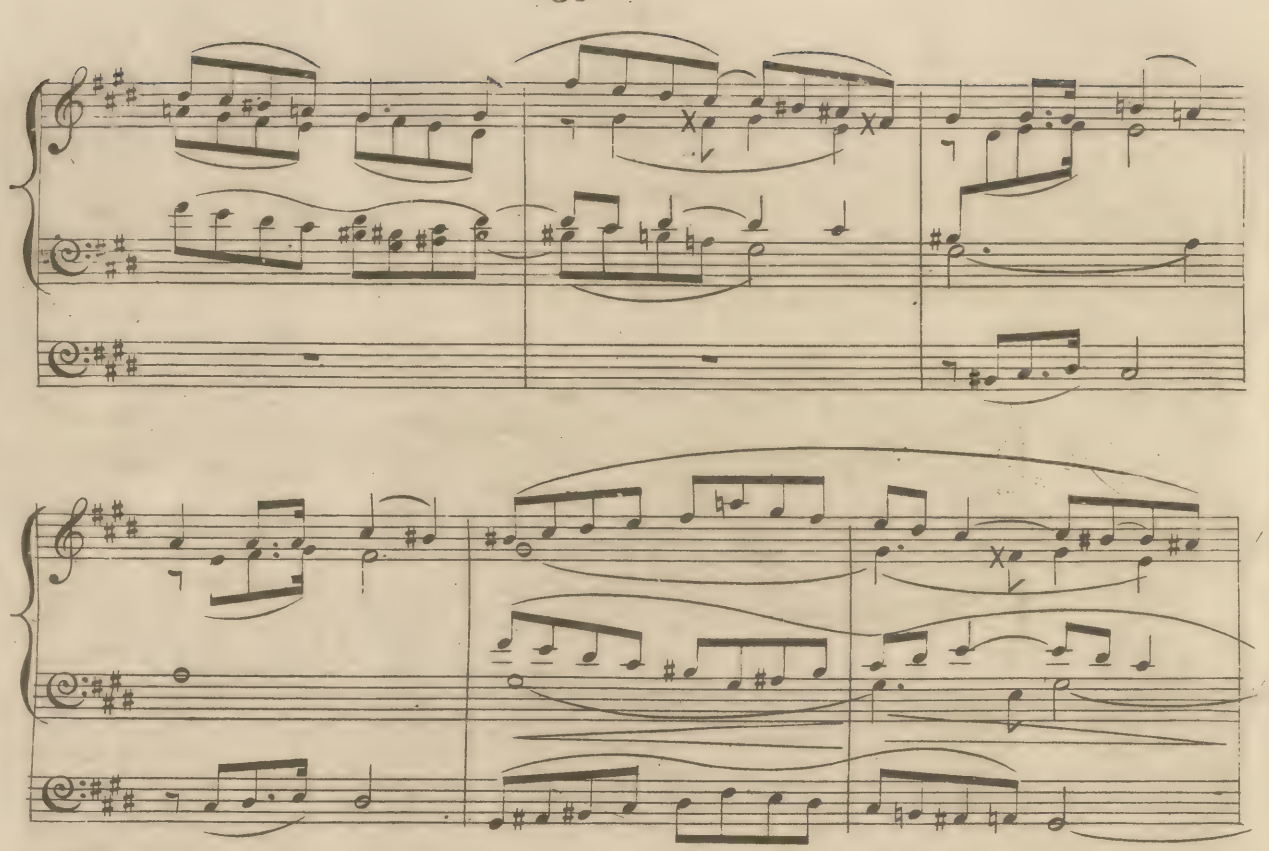
F. M. B.

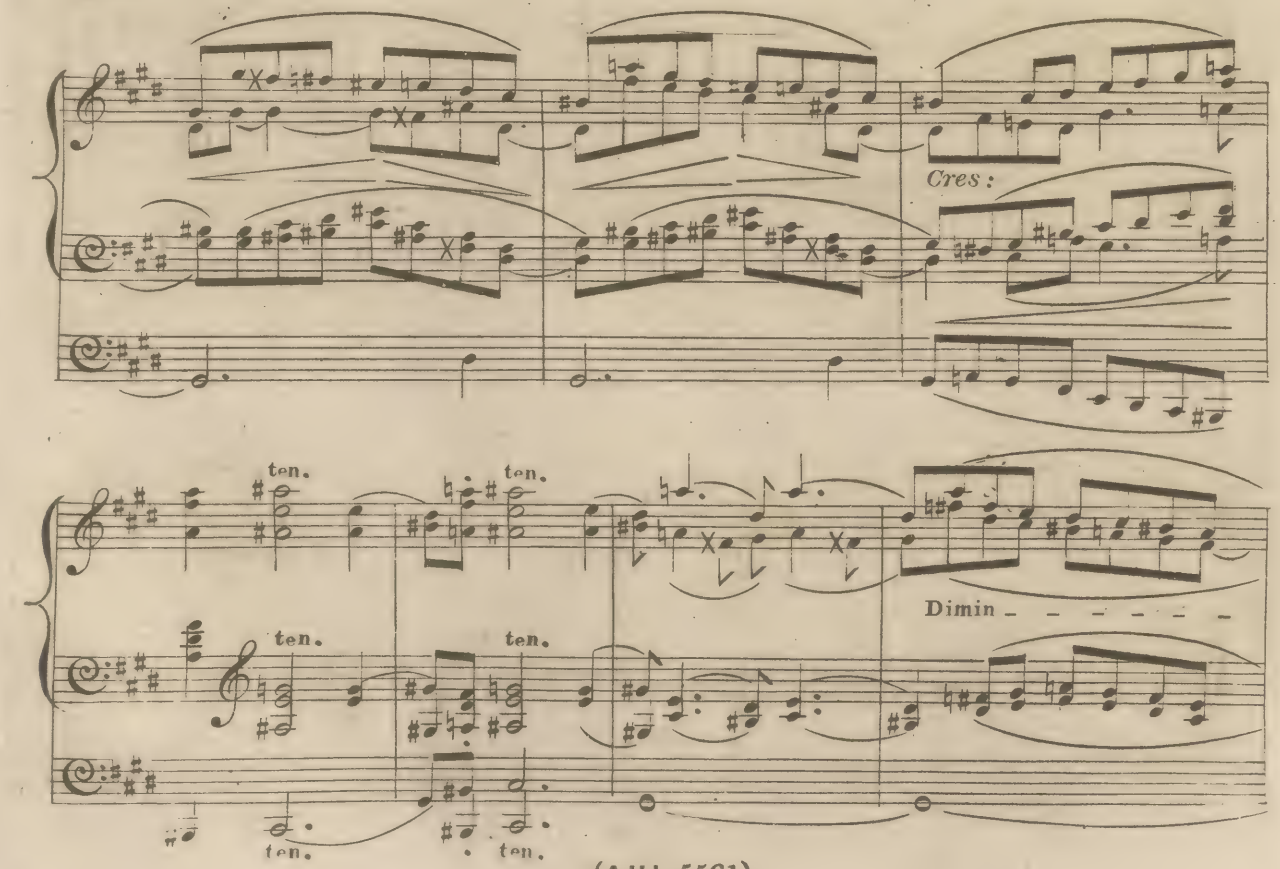
Obiit November 4th 1847.

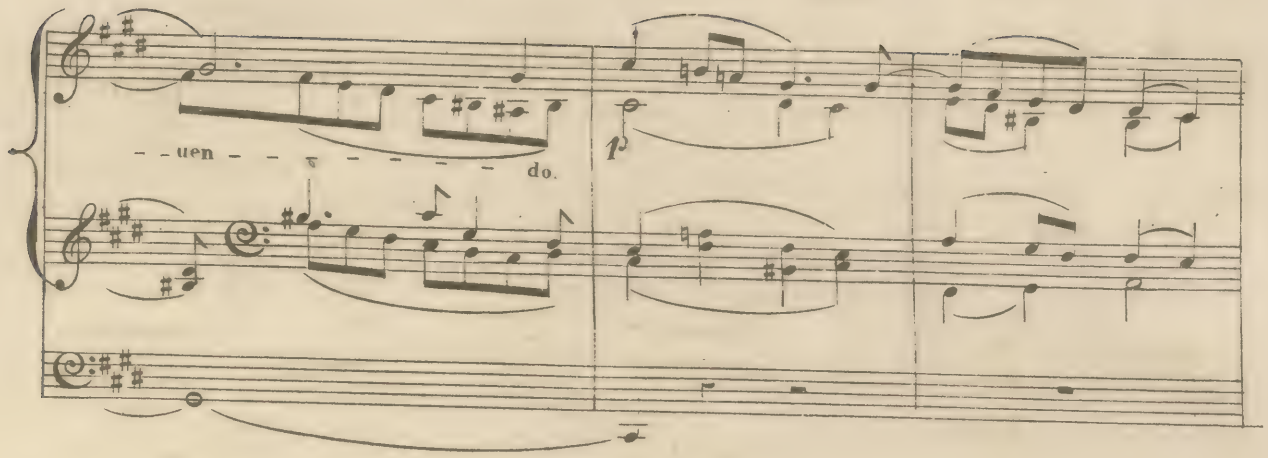
Swell Organ – Diapasons 8 feet, and
Flute 4 feet. with Hautbois 8 feet.
Pedale. with 16 feet.

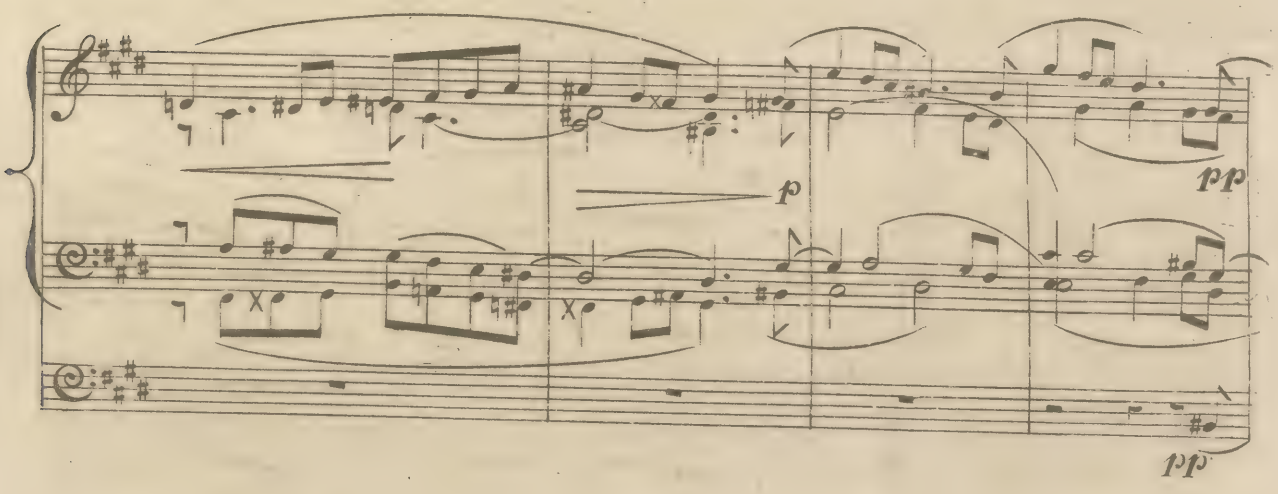
XIII.

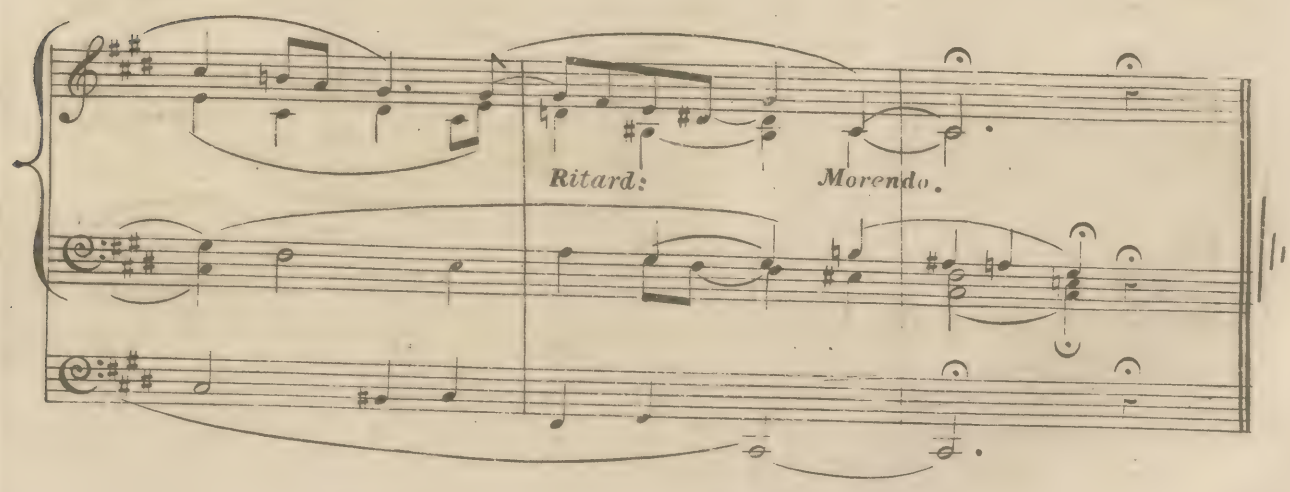





Cres :
ten.
ten.
ten.
ten.
ten.
ten.
Dimin _ _ _ _ _ _


- - uen - - - - - - - - - - do.
p


p
pp
pp


Ritard:
Morendo.

Manual 2. Soft 8 and 4 feet Stops, combined with
Manual 1. Soft 8 and 4 feet Stops.
Pedale. with 16 feet.

XIV.

Larghetto. M. M. ♩ = 69.

Man. 2.

MANUALE.

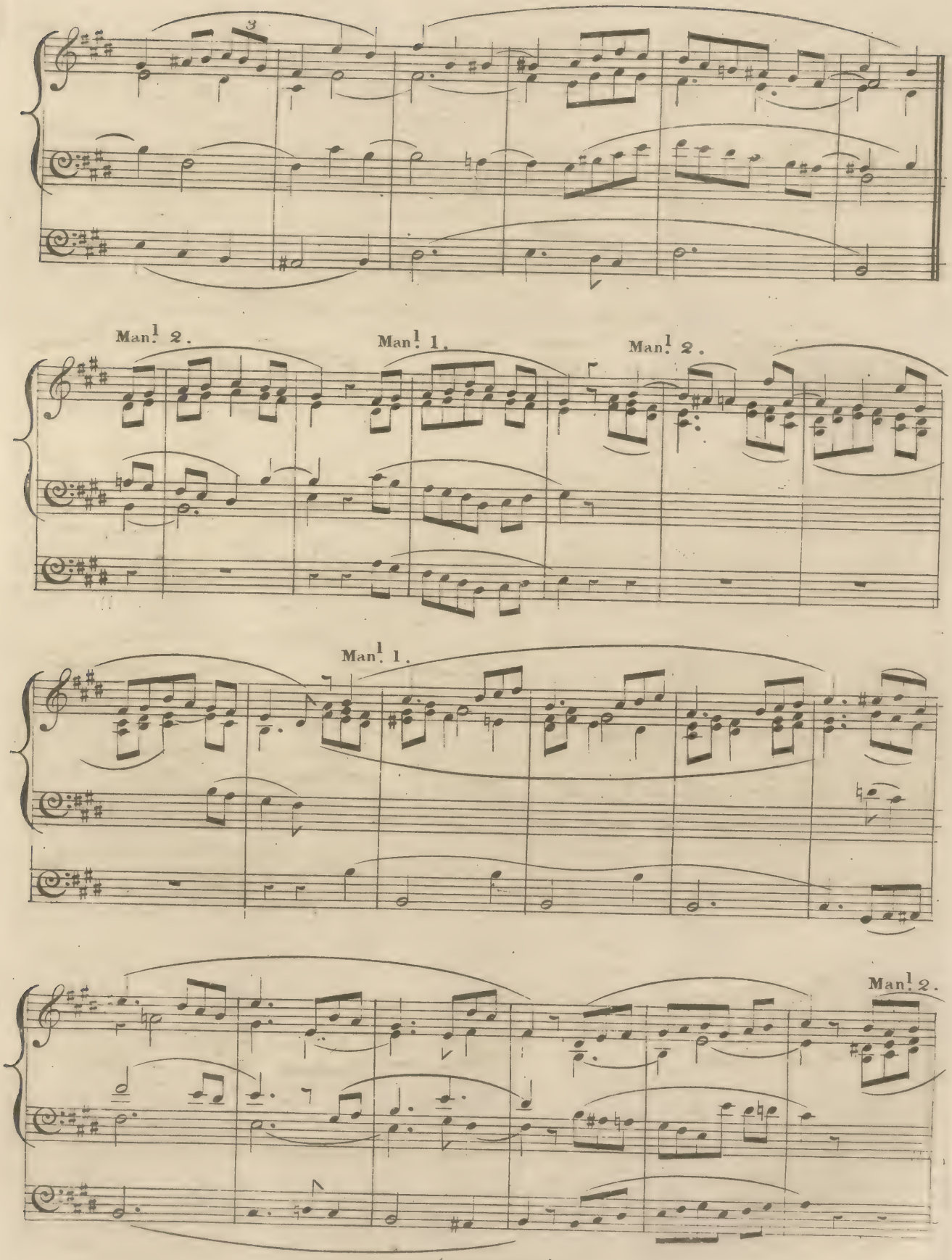
PEDALE.

p

Man. 1.

mp

mp


3
Man.l 2.
Man.l 1.
Man.l 2.
Man.l 1.
Man.l 2.

Man.l 1.

Man.l 2.

p

Man.l 1.

Rit: e dim:

Manual 1. Diapasons & Flute, 8 & 4 feet.
Pedade. 16 & 8 feet.

XV.

Moderato e Tranquillo. M.M = ♩ 92.

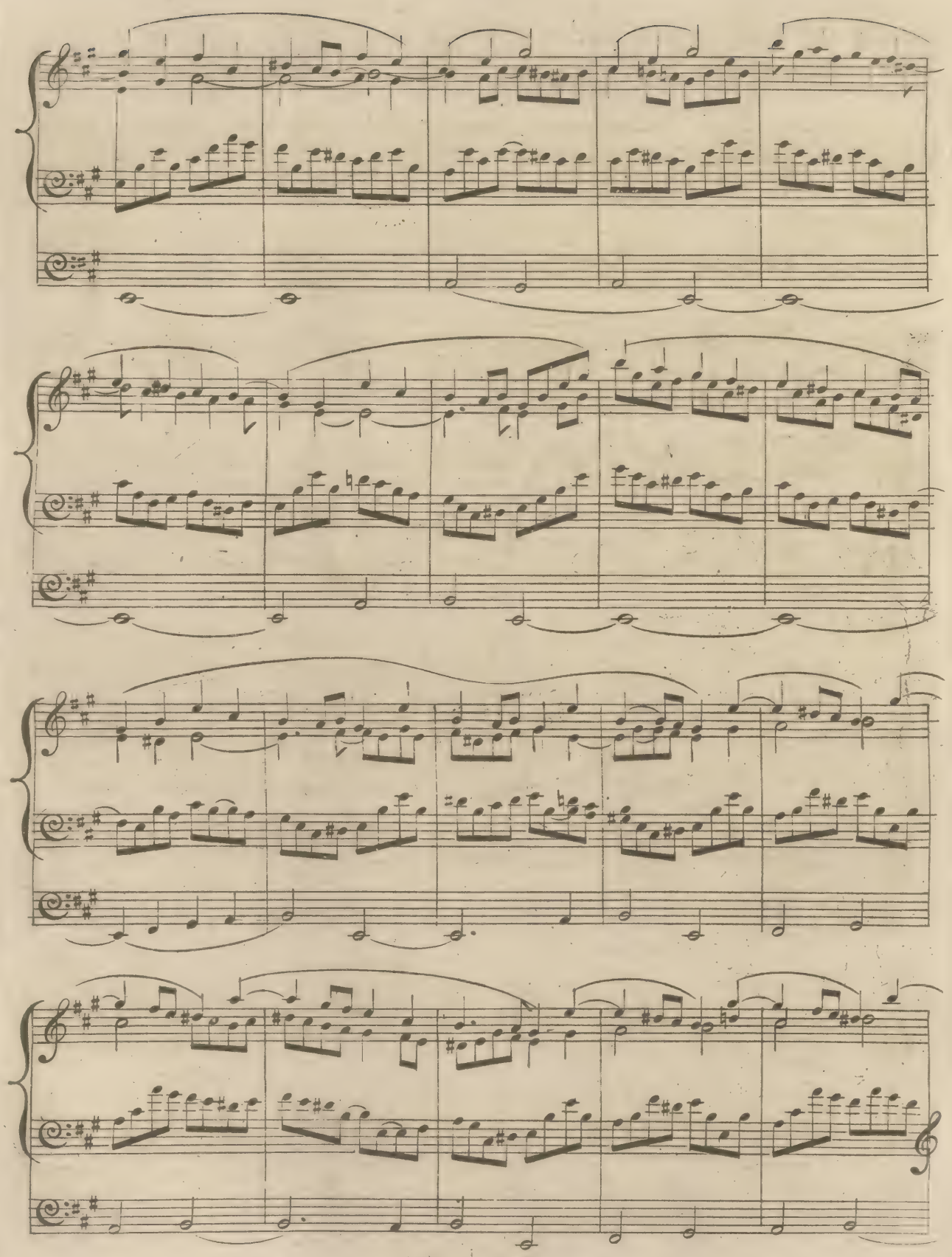
MANUALE.

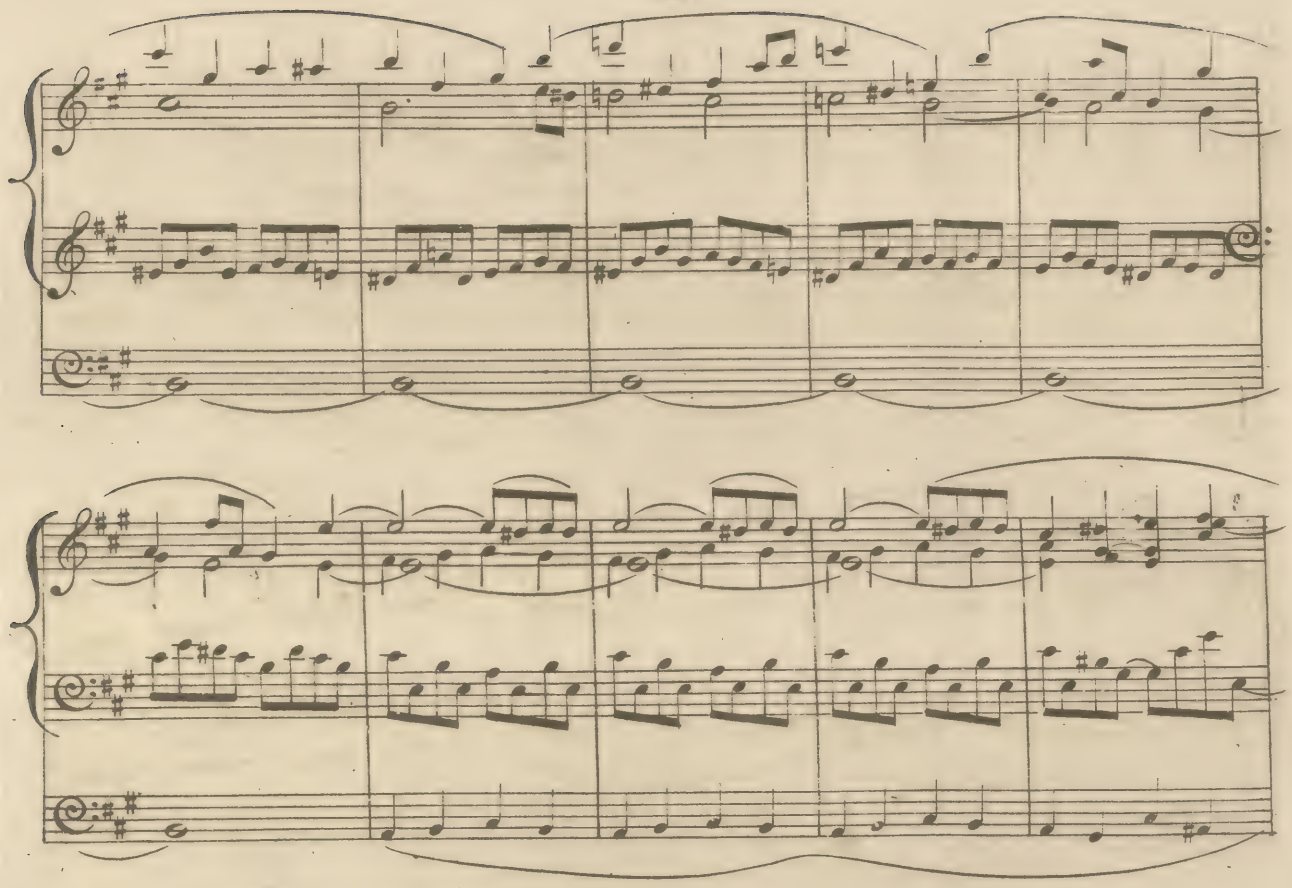
PEDALE.

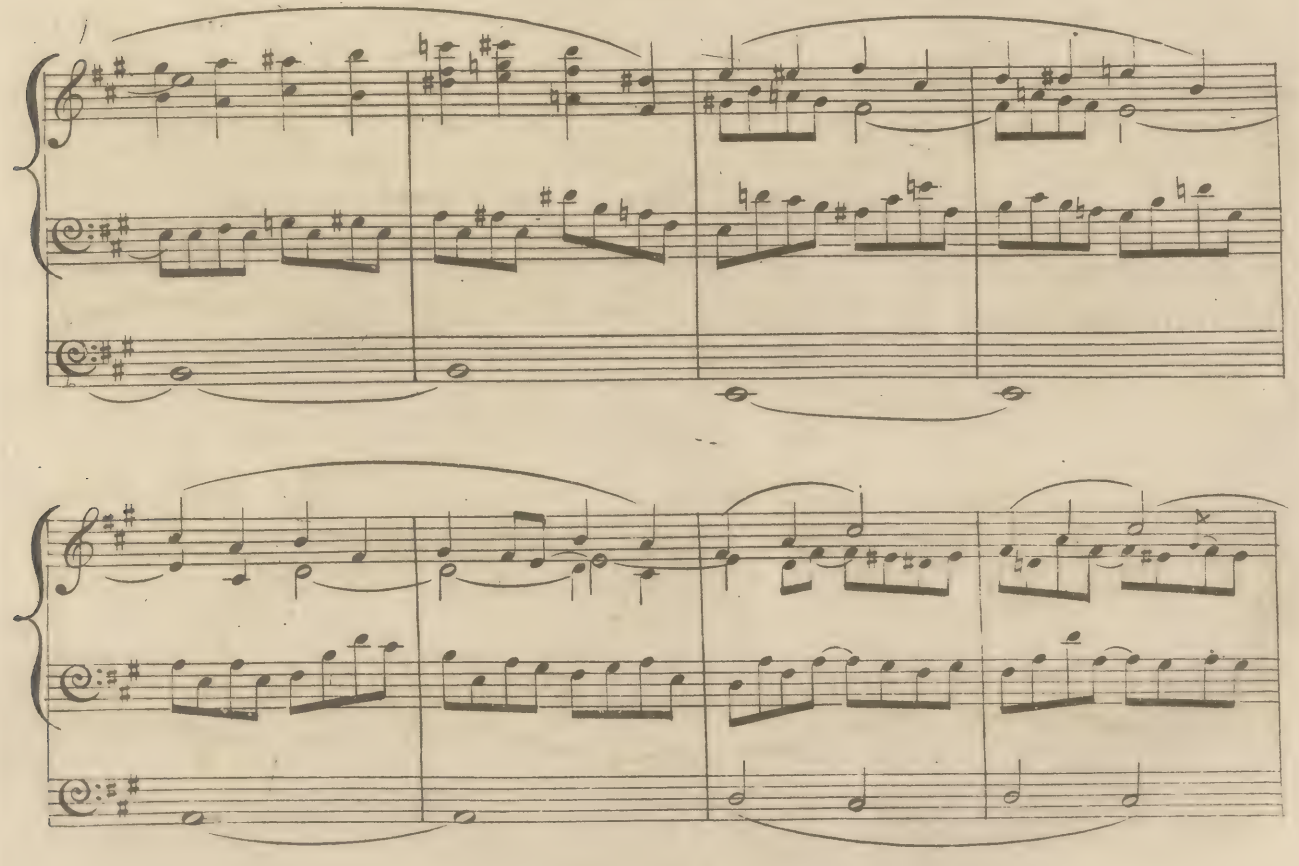
mp

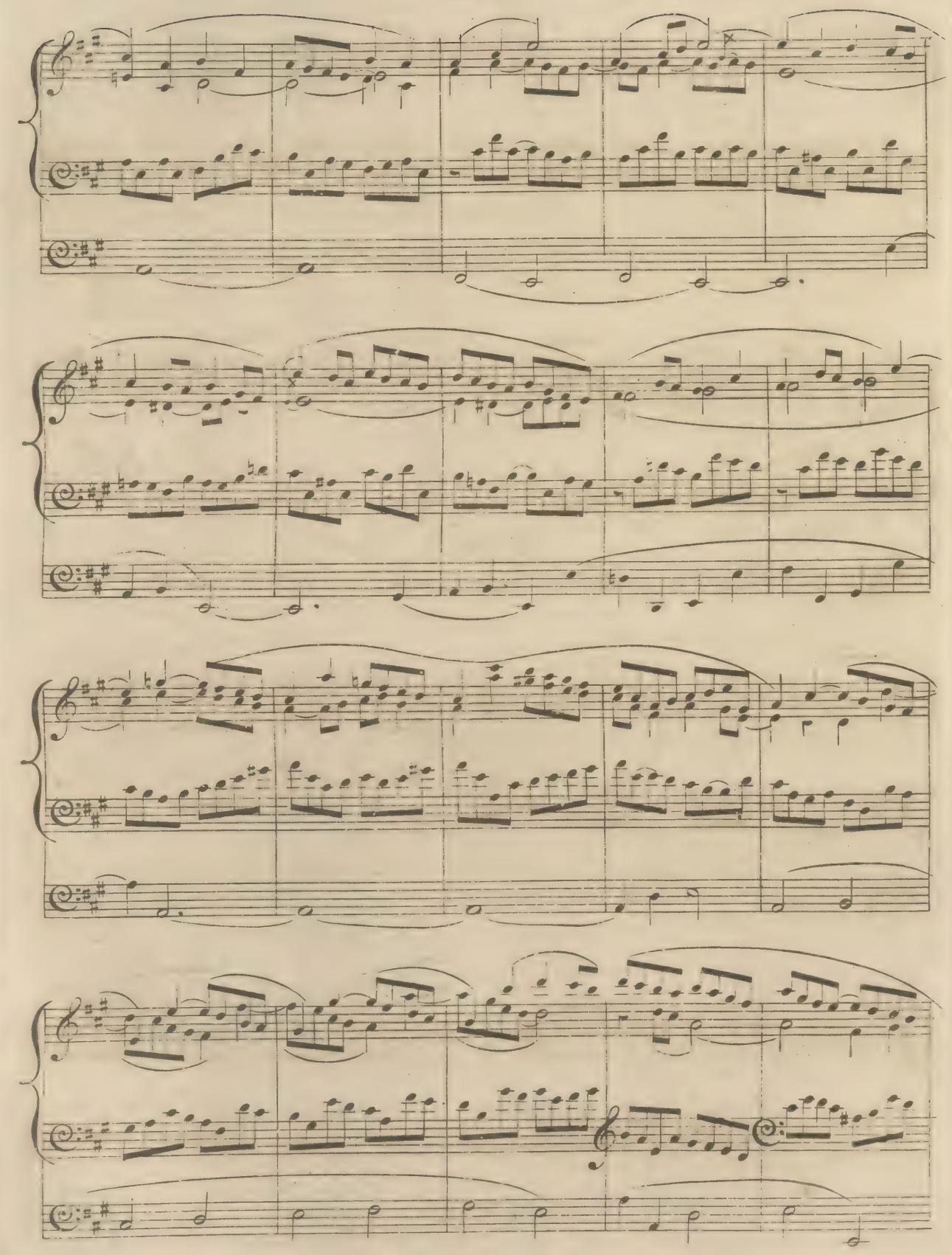
sempre legato.

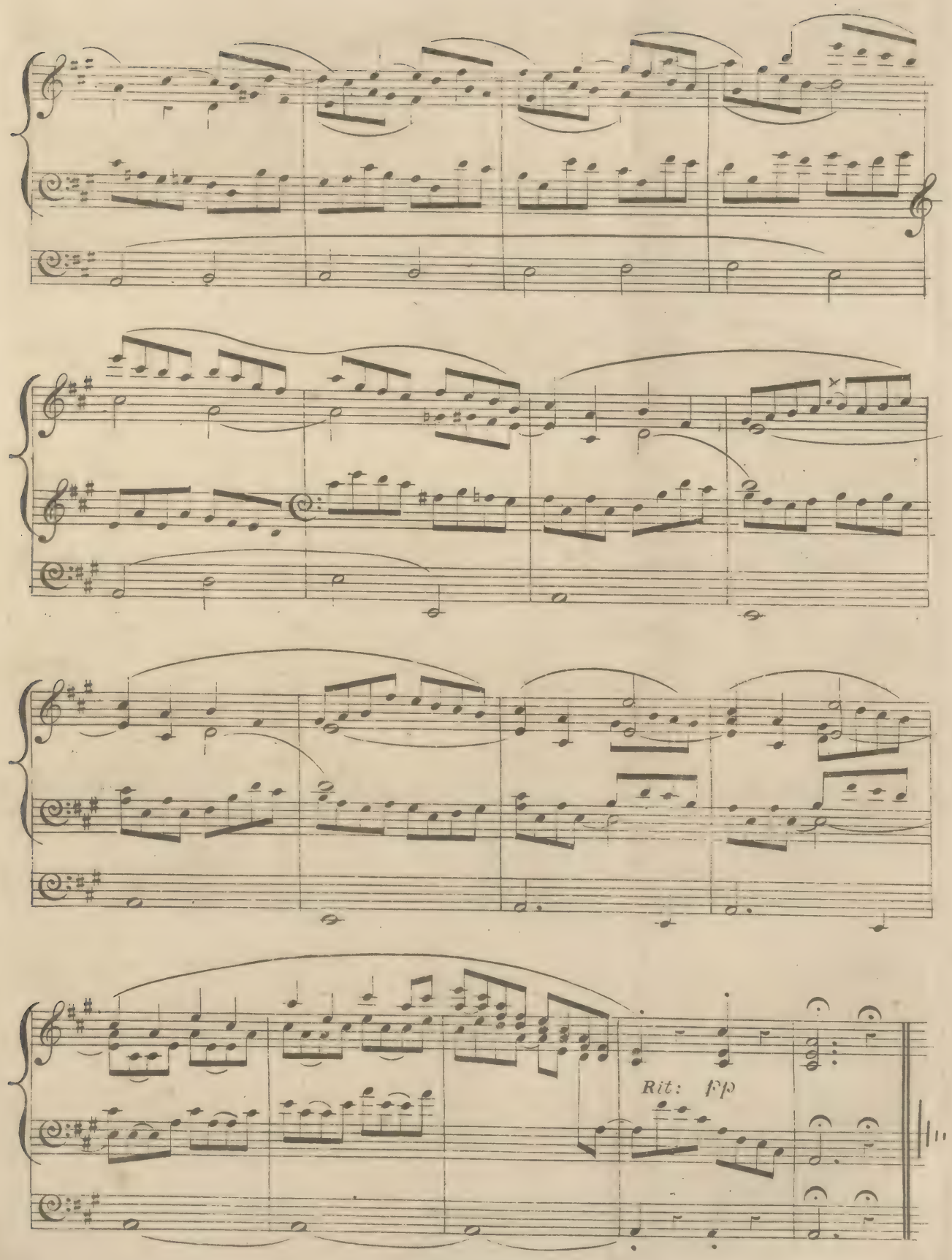
(A.H.L. 5561)










Rit: fp

D2477/25
RCM 371730

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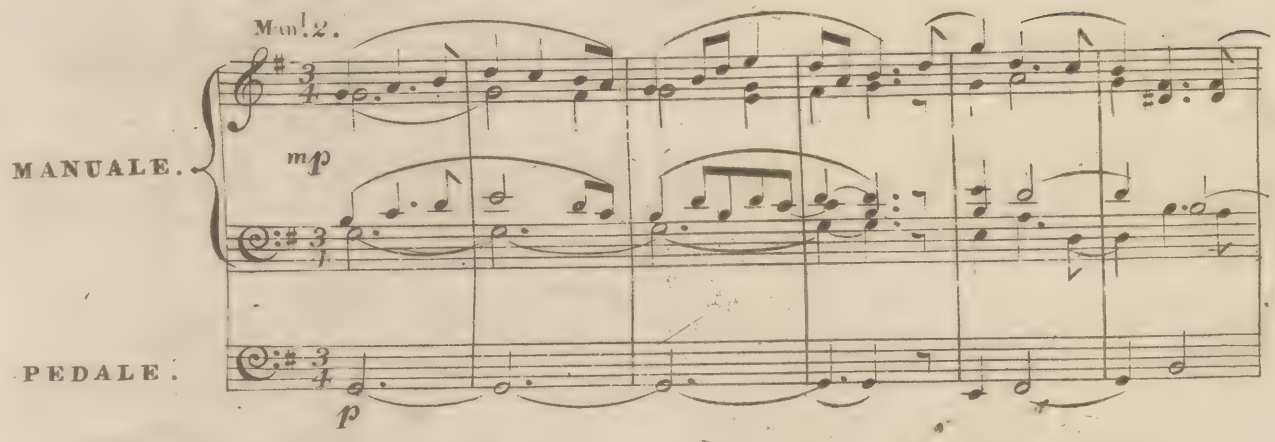
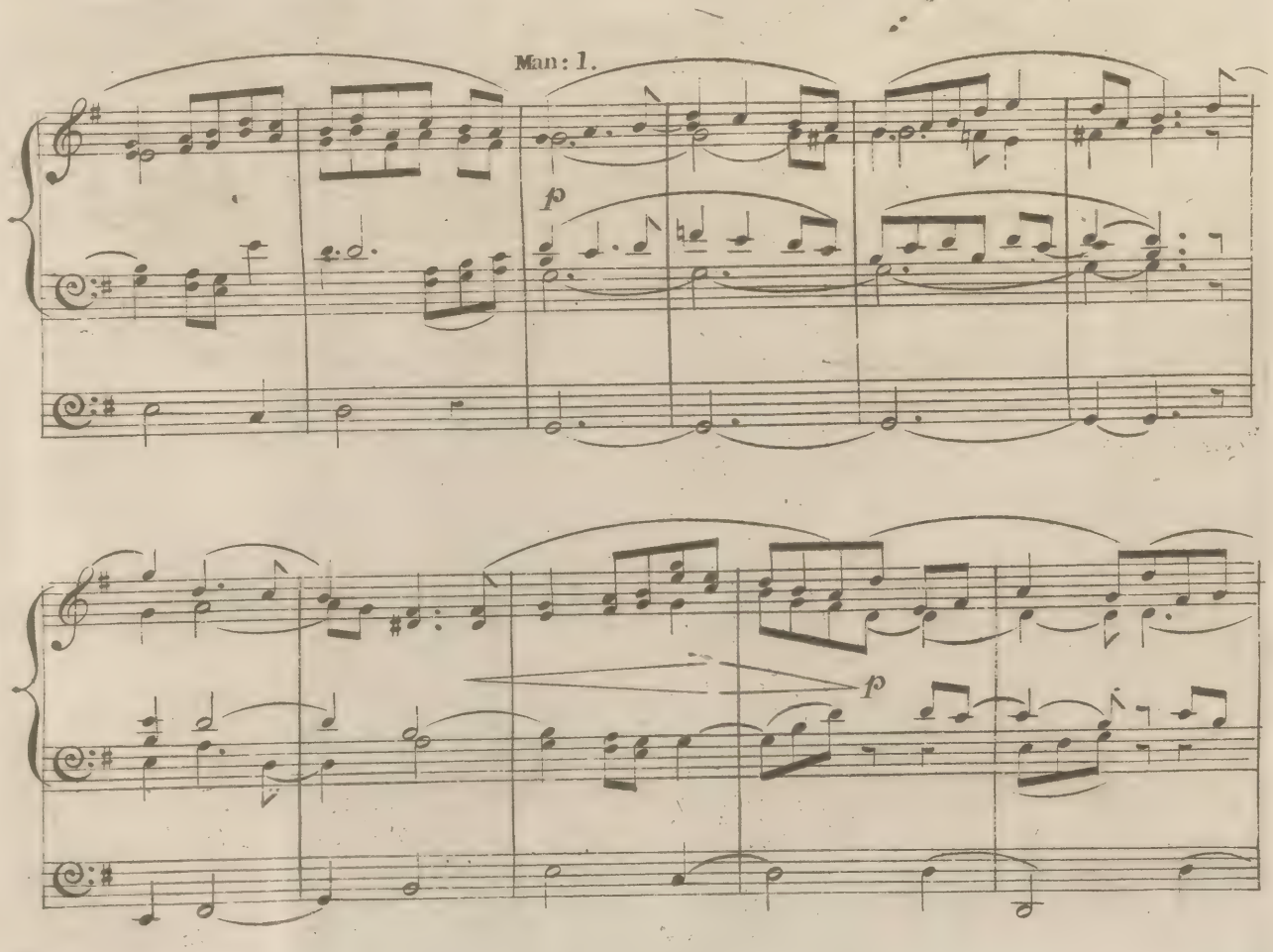
Manual 2. Soft 8 & 4 feet stops.
Pedale. with 16 feet.

XVIII.

Andante ma non troppo. M. M. ♩=63.





Cres:

Dim:

p

(A.H.L.5561)

Cres:

Dim:

p

Man: 2.

Dim:

Man: 1.

p

Cres:

più Cres:

Dim:

Man: 2.

p

Dim:

pp

IN MEMORIAM.

M . F . G . C .
Obiit May 12th 1852.

XIX.

Molto Adagio e lento. M. M. ♩= 76.

MANUALE.

PEDALE.

mp

p

(A.H.L.5561)

dim:

Rit:

(A.H.L.5561)

XX.

Manual 1. Soft 8 & 4 feet Stops.
Pedale. 16 & 8 feet.

Grazioso. M.M. ♩=88.

MANUALE.

mp e tranquillo.

Legato.

PEDALE.

p

Rit:

in tempo.

pp

pp

(A.H.L. 5561)

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7.	'Andante,' from a Quartett by Spohr—'Adagio' from a Quartett by Spohr—'Seine Seele ist voll Jammer,' from Graun's 'Tod Jesu'	3	0
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FOR THE

Organ.

Composed

BY

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IV - V.
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IX - X.
XI to XII.
XIII - XV.
XVI - XVII.
XVIII - XX.
XXI to XXIV.

Prefatorial remarks.

The inducement to compose the following Sketches, arose from my often having felt the want of a collection of short pieces, written in a free style, suitable both for the Church, and Chamber Organ.
The Organist is not at all times able to make use of the larger compositions of the great masters, and too frequently from the want of smaller and lighter pieces, has recourse to arrangements from works, which were never intended to be turned to such a purpose. I therefore offer these detached compositions, trusting they may in some degree fulfil their mission.
I have in many cases marked the stops that I consider best adapted to the particular effect of the piece, and as I should play them upon my own Organ, but this is not altogether compulsory, because of the fact that there are scarcely two Organs alike, either in the register or in the quality of tone, consequently much must necessarily be left to the discretion and good taste of the Performer.

E.T.C.

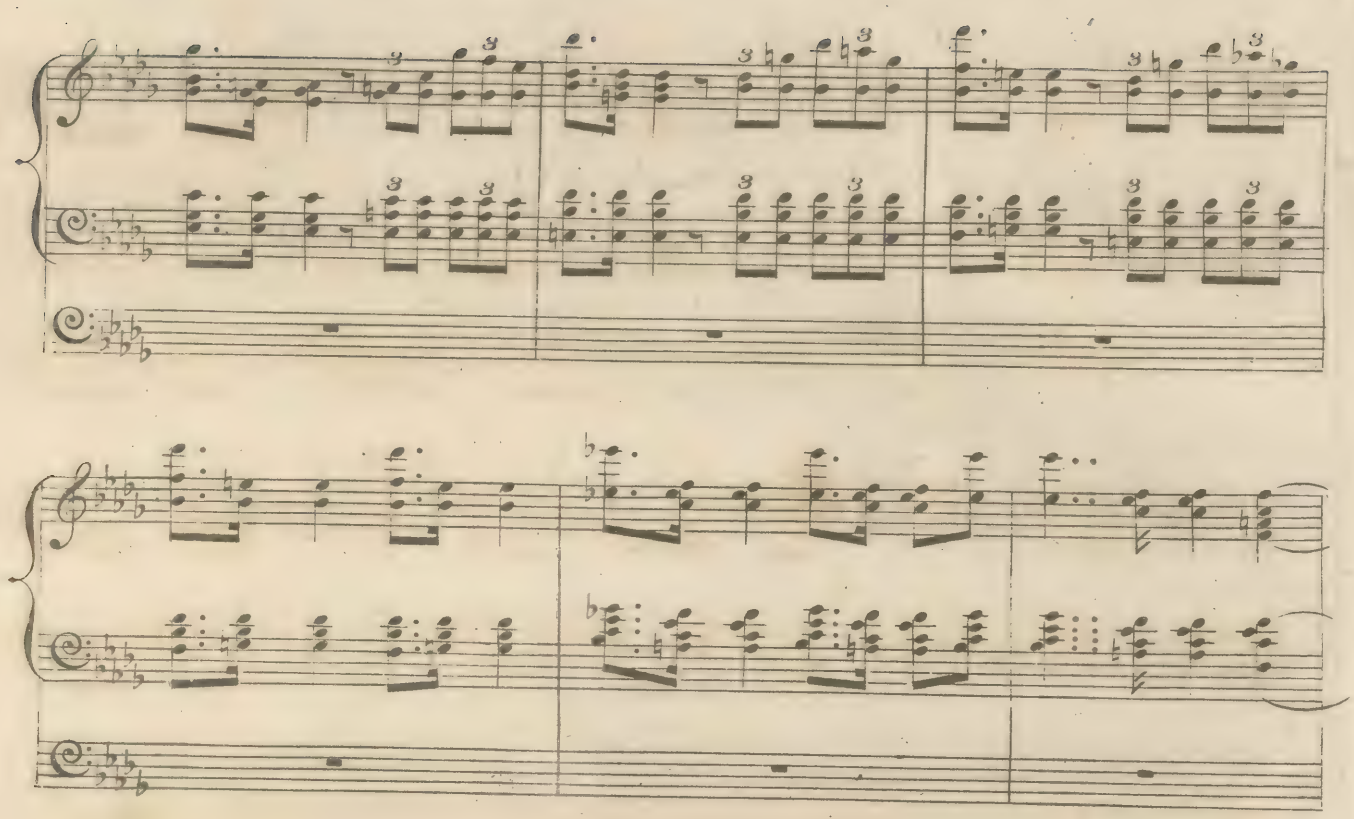
XXI.

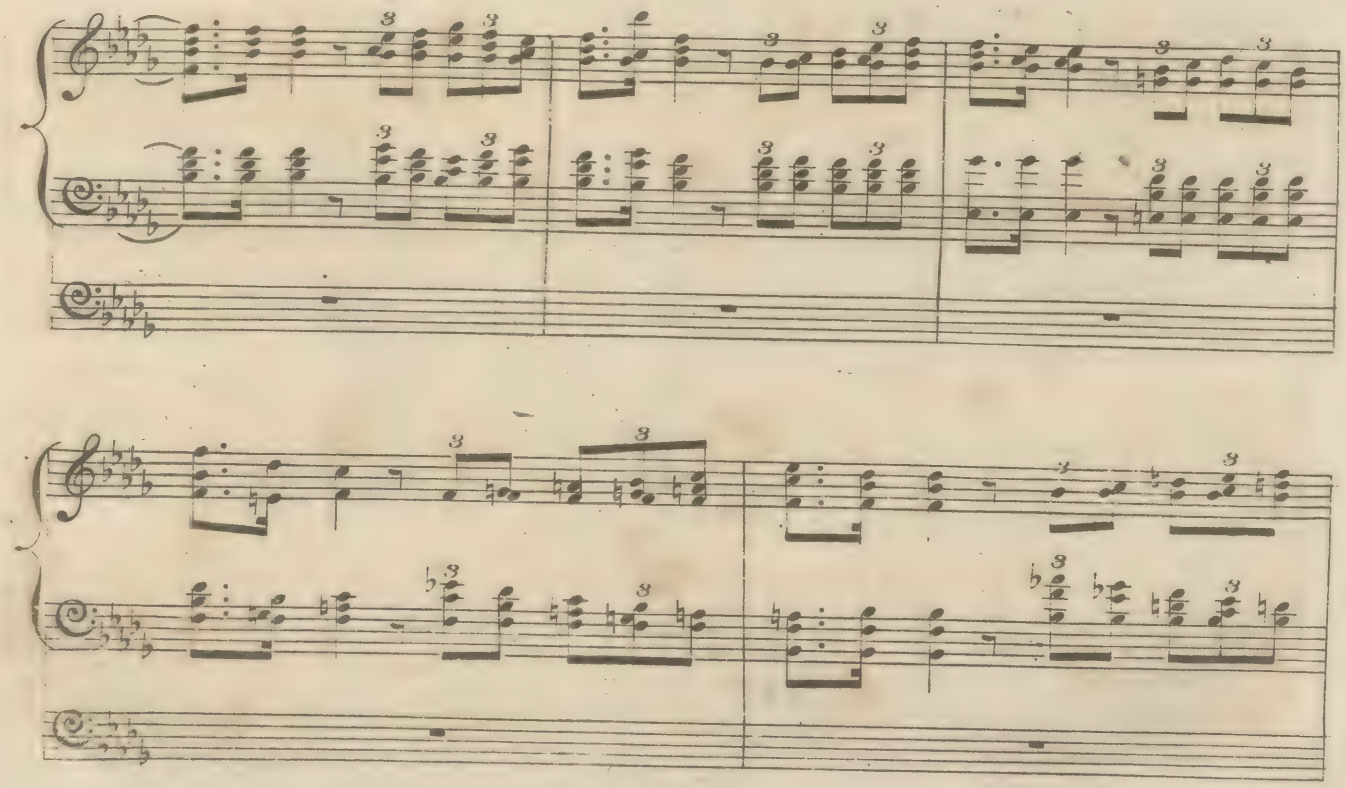
Andante Maestoso e con energetico. M. M. ♩=60.

MANUALE.

Pesante ff

PEDALE.





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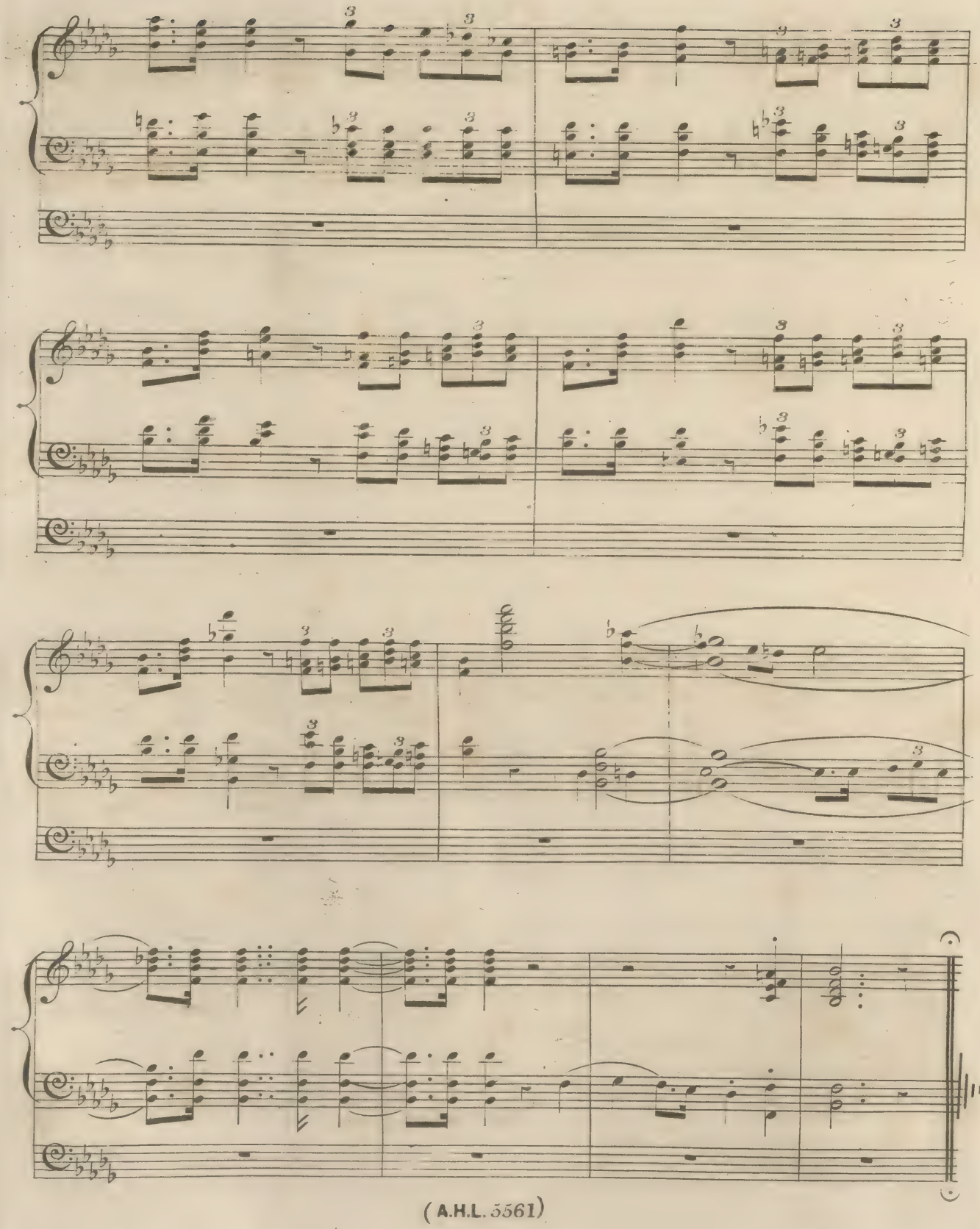


XXII.

Manual 1. 8 and 4 feet Stops.
Pedale. 16 & 8 feet.

Moderato e legato. M. M. ♩=104.

MANUALE

PEDALE.

mp

p

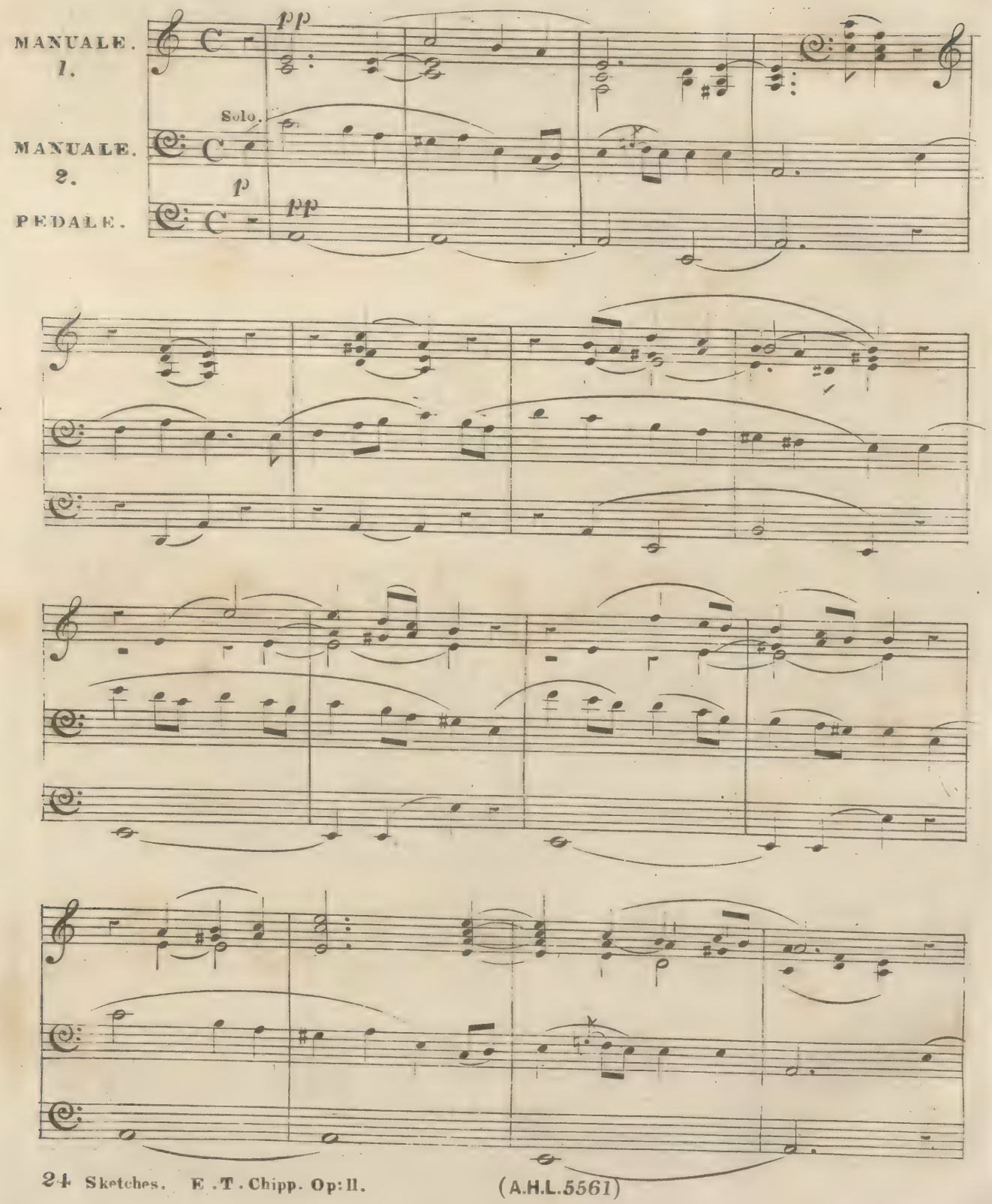
dim: e rit:

pp

Manual 1. Stopped Diapason 8 feet.
Manual 2. 8 feet Reed.
Pedale. 8 feet.

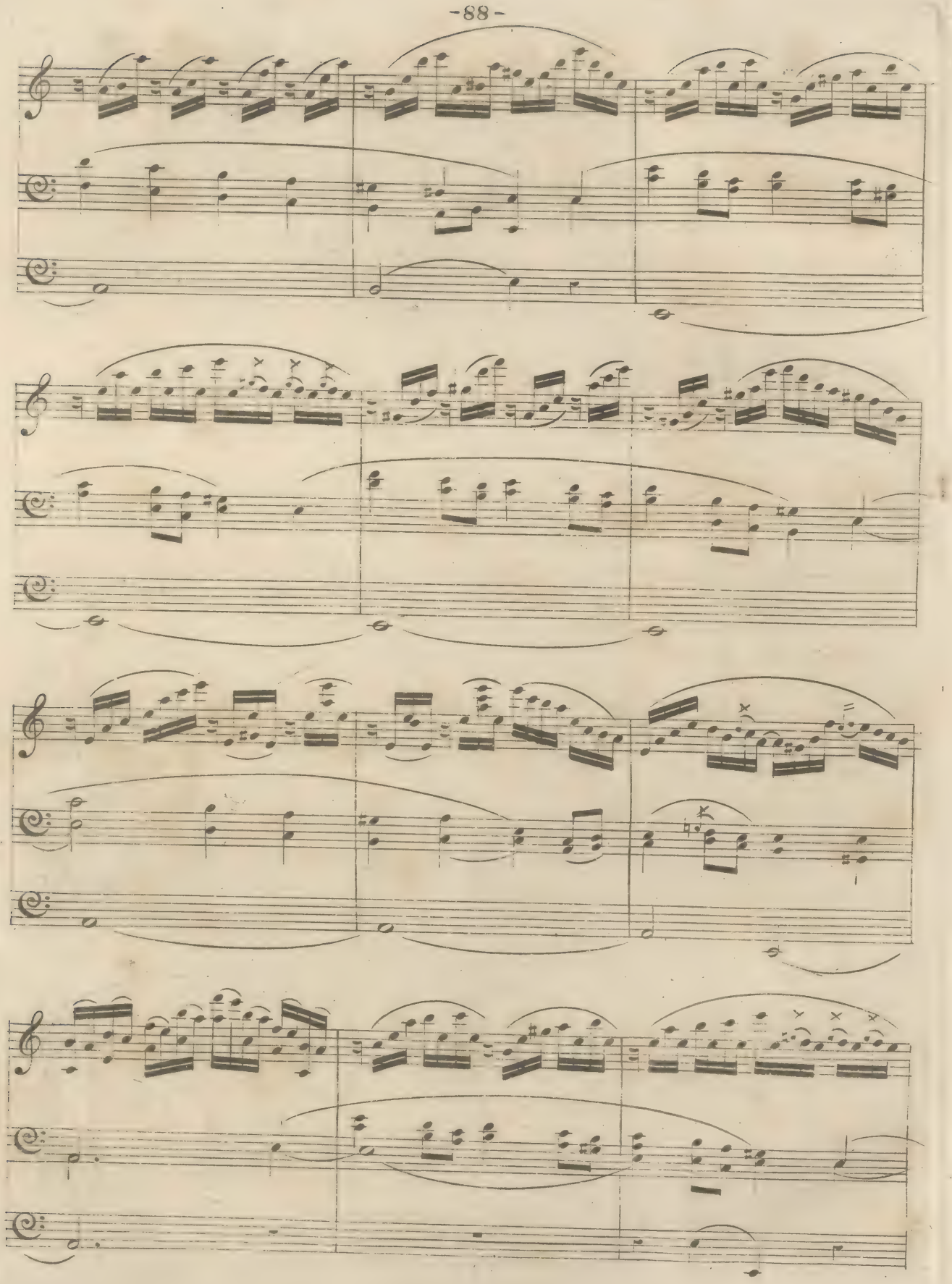
XXIII.

Andante e Sostenuto. M.M. ♩=60.



16 feet.

pp



Man! 1. & 2 combined.

mp

cresc:

dim:

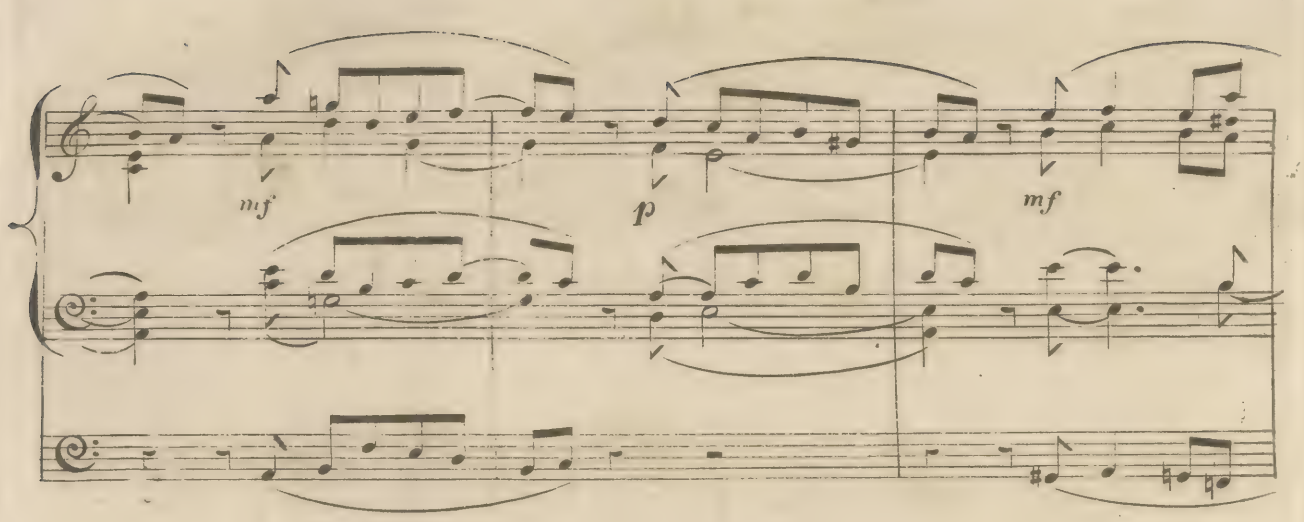
cresc:

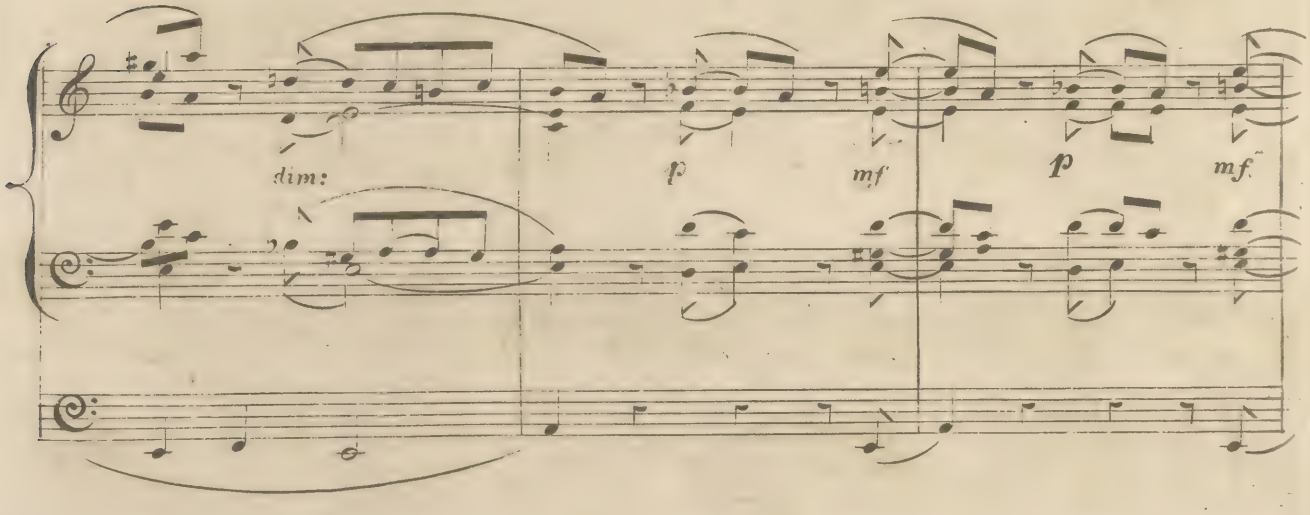
dim:

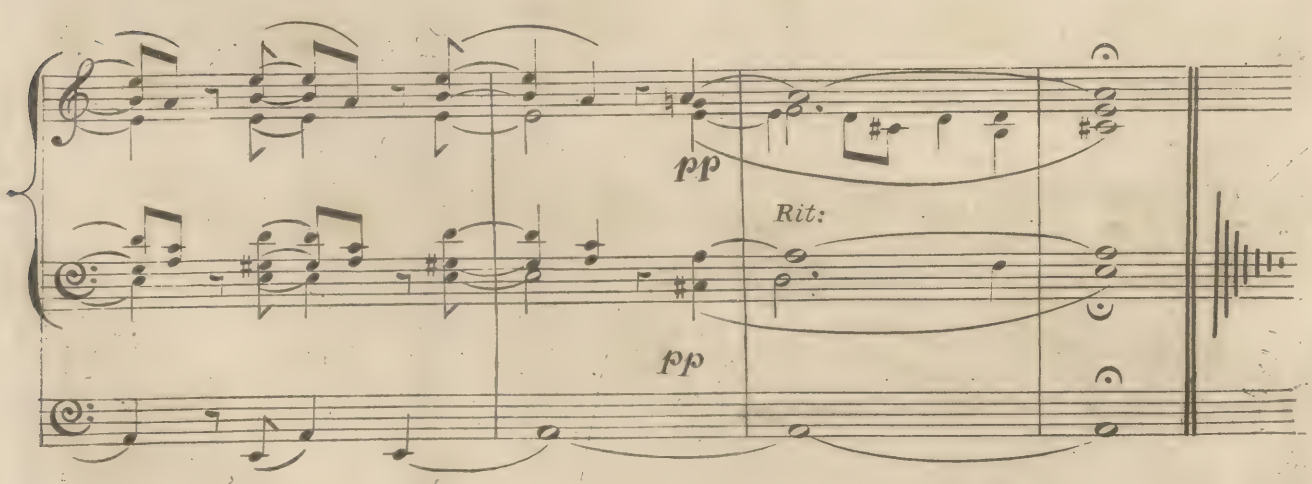
cresc:

m.f

p


mf
p
mf


dim:
p
mf
p
mf


pp
Rit:
pp

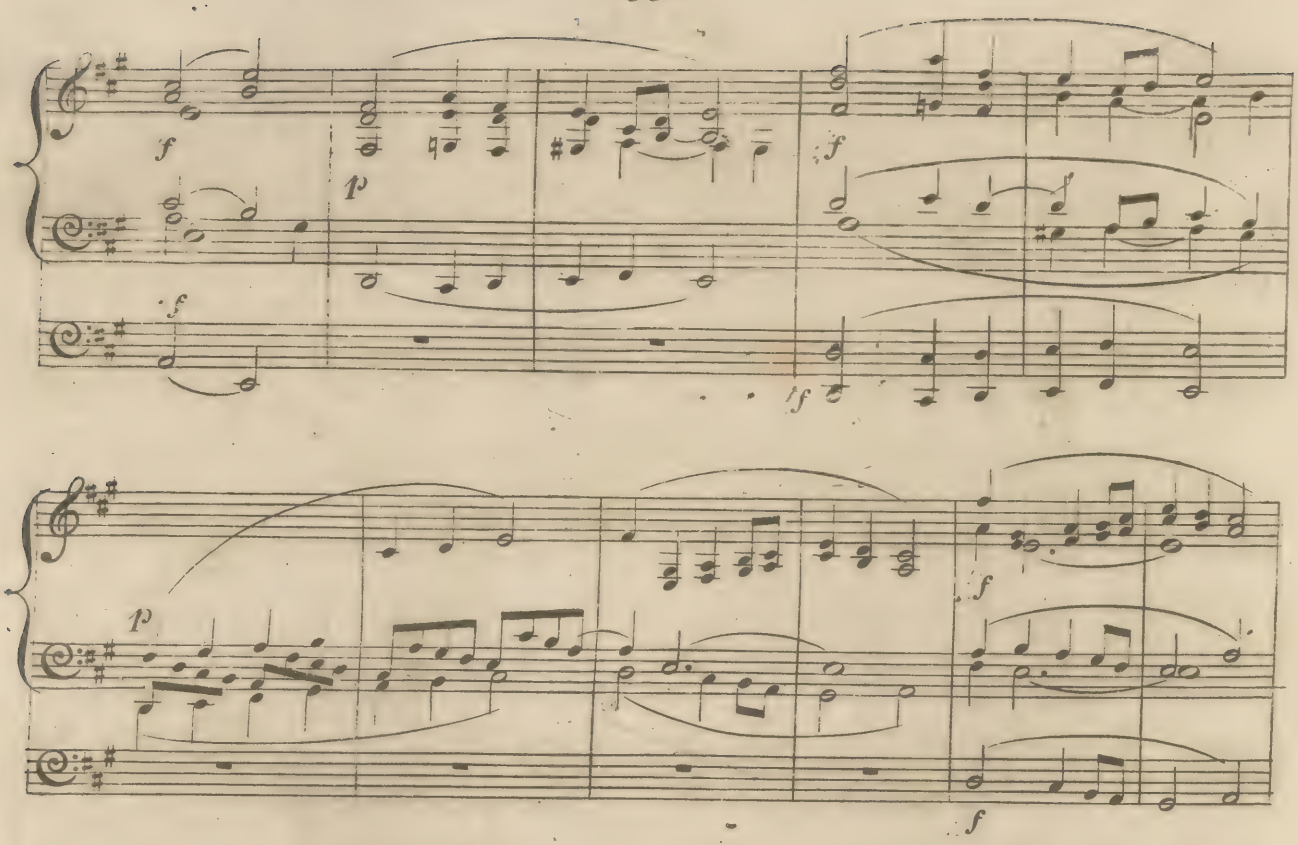
XXIV.

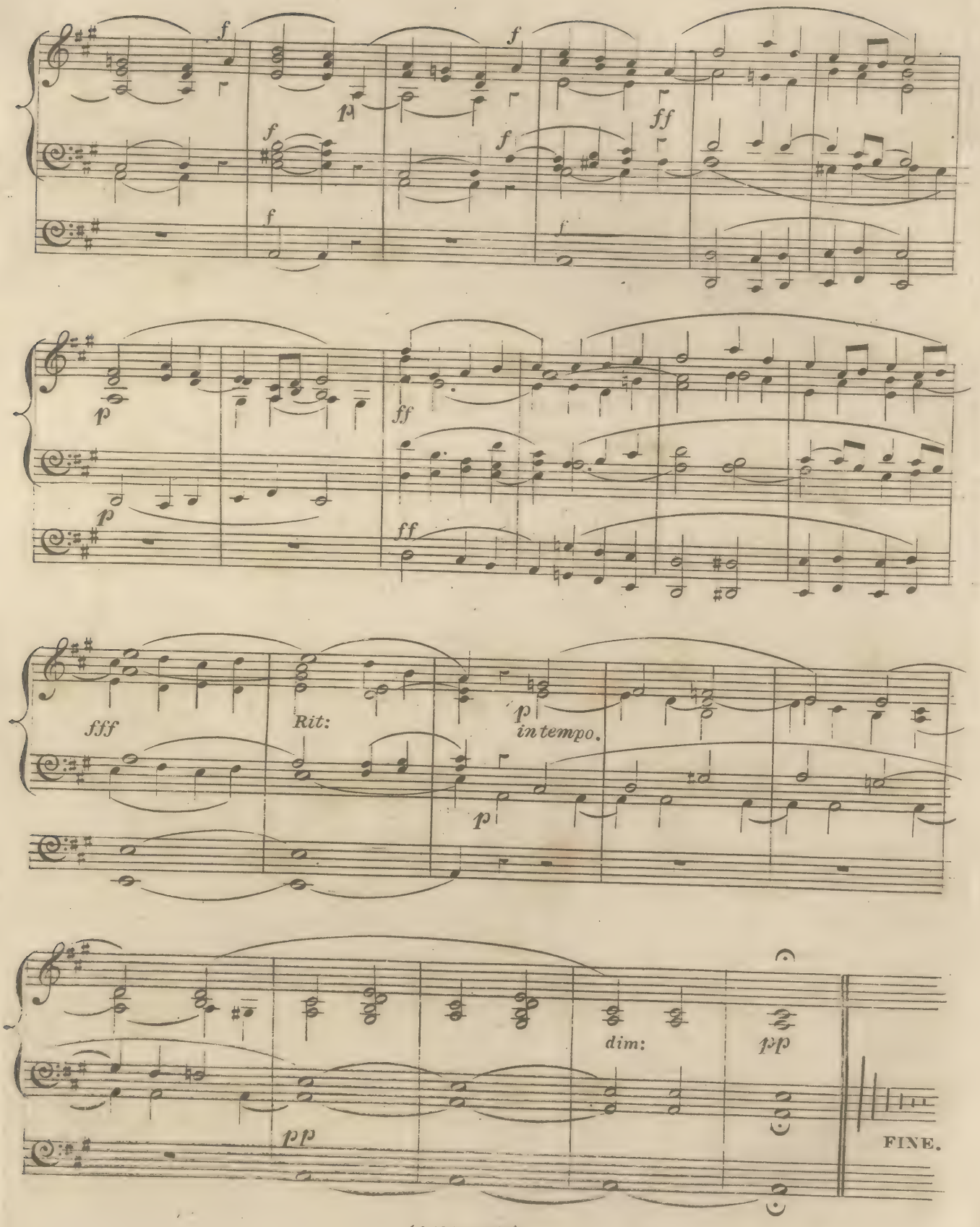
p. Manual 2. Diapasons & Reeds 16 & 8 feet.
f .Manual 1. Full with 16 feet .
f Pedale . 32 . 16. & 8 feet.

AVE MARIA.

Sostenuto e Tranquillo M.M. ♩=66.

MANUALE.
PEDALE.


f
p
f
f
p
f
f
p
f
f
p


f
p
ff
fff
Rit:
in tempo.
dim:
pp
FINE.

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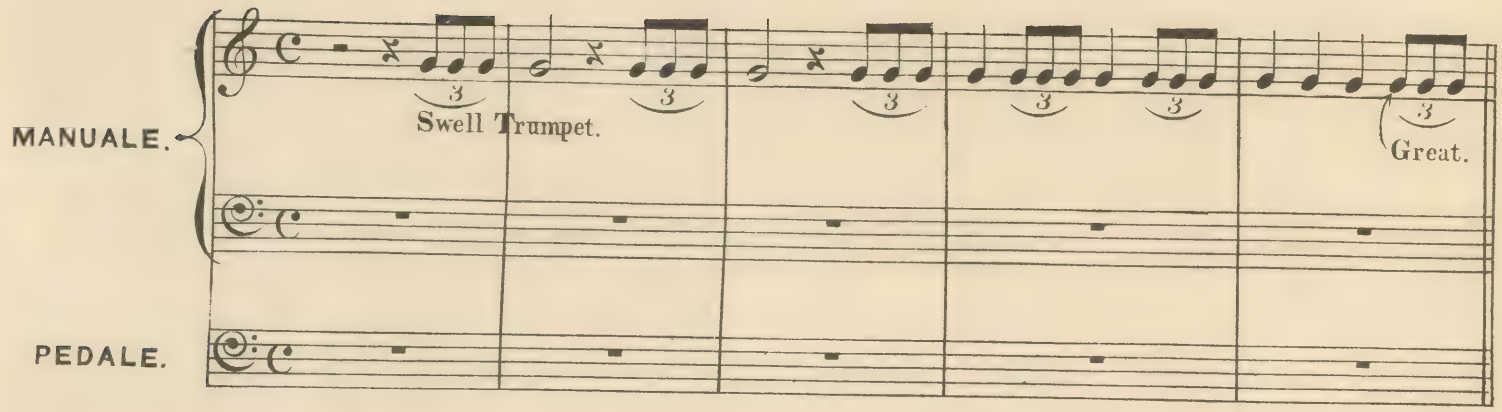

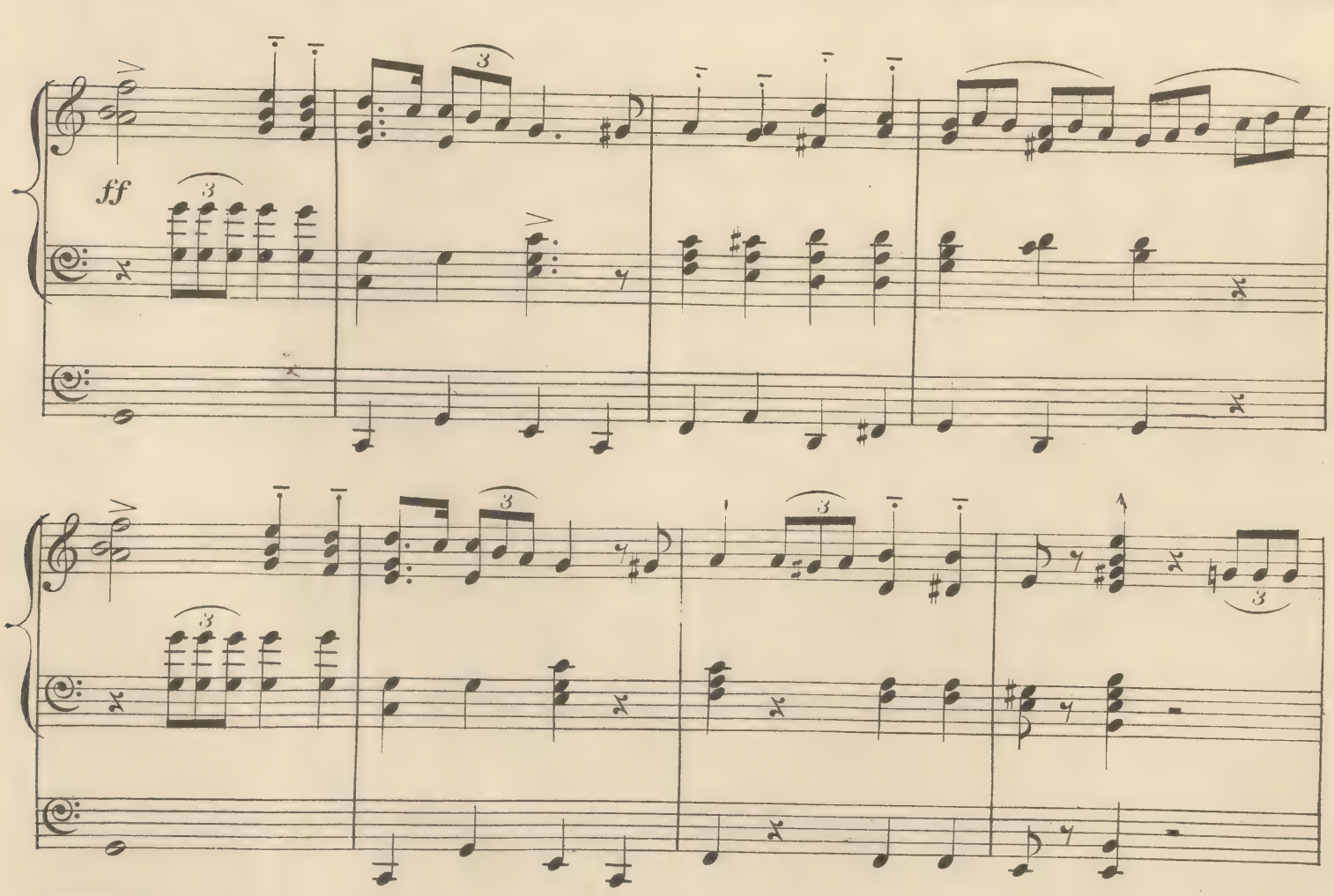

ff

Choir 8 and 4 feet stops.

Great *f*

Great.

ff

ff

Sw: Trump:

Choir.

16 and 8 feet.

1º

2º

Great

ff

Swell:

Great.

ff

fff

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LENTO.
Swell Reed.

MANUAL.

Ch. stopt Diapason.

Sw. both hands.

PEDAL.

Soft 16 ft. stopt.

Ch. L. H.

Sw. both hands.

Sw.

Gt. open Diap. or Gamba.

Un piu plus vite.

Ritten. *Rall:* Ch. *Tempo 1º* Sw.

Ch. L. H. Sw. both hands.

Gt. Sw.

Sw. both hands. Ch. L. H.

Rall:

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„ 3	Fuga alla capella	3/–
„ 4	Postludio benedizione	1/

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SONATA ECCLESIA

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Preludio Religioso.

(♩ = 72.)

Great Organ, Diapasons.

Reverence. Ps. LXXX. 7.

Swell, 16. 8. 4 and 2 f! stops, without Reeds.

MANUALE.

PEDALE. 16 & 8 f! stops.

Choir, Dulciana.

Full Swell.

Swell to Principal.

Ch. Dulc.

G! Org. Diapasons.

Sw.

Ch. Dulc.

Bourdon only.

The various combinations of stops, indicated, would be found effective where the Organ contains such registers; and are suggestive of suitable arrangements for organs of different construction.

Andante con moto.

(♪ = 120.)

Swell. Diapasons, Principal, Trumpet and Oboe.

Thanksgiving. Ps. C. 4.

Pedals to Swell and with 16 8 8 feet stops.

Ch. Clarionet.

Sw. without Reeds.

Open Diapasons. Great organ.

Bourdon only.

rall.

Swell.

Ch. Dulciana, Stop Diapasons and Lieblich Flute.

tempo

Sw. add Horn and Double Diapason.

Ch. Lieblich Flute only, both hands.

Ch. Dulciana, &c. as before

Swell L.H.

G! Org. Diapasons.

Ch. Lieblich Flute only.

rall. *tempo*

G. Org. L.H.

Pedals to Swell. Bourdon only in Ped. Org.

Add 16 f!

G! Org. Diapasons coupled to Full Swell.

Sw. to Principal.

Ch.

Add 16 f!

* G! Org. Stop Diap. coupled to Sw.

Sw. Open Diap. only.

Sw. to Oboe.

Pedals to Swell.
Bourdon only in Ped. Org.

rall.

* Or on Piccolo Harmonique (Choir Organ 2 f! Stop) played two octaves lower.

Ch. Dulciana, Stop Diapason and Flute.

Gt Org. Diapasons (not coupled).

Ch. Lieblich Flute only.

Sw. with Trumpet and Oboe.

Pedals to Sw. as before.

Swell, add Trumpet.

rall.

tempo

Sw. L.H.

Add 16 ft

Sw.

Choir. Clarionet.

Clarionet.

Gt Org. open Diapason.

Bourdon only, coupled to Swell.

Swell.

G! Org. Diapasons coupled to Full Swell.

Ch. Dulc. S. Diap. and Flute.

rall.

tempo

Sw. with Corno and Double Diapason.

Add 16 feet.

Choir. Flute only.

molto rit.

*G! Org. Stop Diapason coupled to Swell.

Bourdon only, coupled to Swell.

Swell. Stop Diapason & Flageolet

molto rall.

pp

G! Org. open Diap.

Sw.

Flag. only.

ppp

rall.

G! Org. open Diap.

*On Piccolo Harmonique, two octaves lower.

Fuga: Alla Capella.

DIVISION I.

(♩ = 144.)

Adoration. S. Jude. V. 25.

Great Organ, 16.8. and 4 f! flue stops, coupled to Full Swell.

Each Division of this Fuga could be used as a separate Voluntary.

tr

tr

add 2 f! Stops and Trumpet.

Full Organ

DIVISION II.

(♩ = 84.)

Full Swell.

L.H. Three upper parts
with R.H.

32, 16 & 8 ft, and coupled to
Diapasons Gt Organ.

L.H. Three upper parts with R.H.

molto rall.

DIVISION III.

(♩ = 144.)

Great Organ 16.8.4 and 2 feet, with Trumpet.

32. 16 8 8 ft coupled to Great Organ.

Full Organ.

Diapasons Great Organ coupled to Full Swell.

rall.

Add to Fifteenth.

rall.

Full Organ.

tempo

rall.

rall.

Postludio Benedizione .

(♪ = 92.)

Benediction. Phil. IV. 7.

Diapasons, Great Organ.

Dulciana Choir.

Diapasons.

Dulci.

Add Flute 4 ft

Diapasons.

Dulciana Choir.

rall.

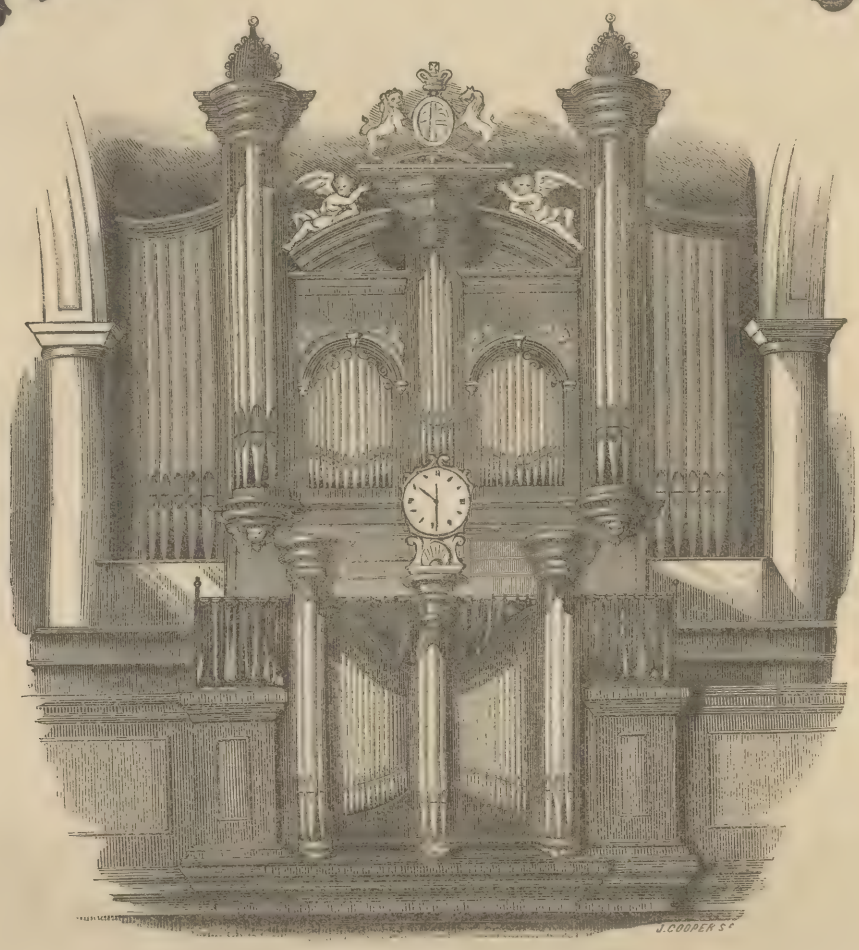
If, as a separate Voluntary, this Movement be too brief, repeat each part, varying the stops.

Ped. Pipes only.

RCM 371735
12

THE

ORGANIST'S MANUAL.



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And Assistant-Organist of St Paul's Cathedral.

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The attention given to Organ-playing at the present time, and the great and increasing demand for arrangements specially written for that instrument, instead of the "Organ *or* Pianoforte," as formerly, have been the chief inducements to the Editor to undertake the present work, which will consist for the most part of compositions not previously adapted to the Organ, but well calculated in his opinion to display its great and varied resources.

Some of the most celebrated Organists will be associated with the Editor in the arrangements to be published, and to each will be affixed the name of the arranger as well as of the original composer.

It is intended to bring out a Number on the first day of each month, some will contain more than others, but they will be published at the uniform price of Three Shillings, and be sufficient to form a volume annually.

These arrangements will be particularly adapted to Organs built on the German scale, the Manuals of which extend to CC 8 feet, and the Pedals to CCC 16 feet, first introduced here by Mr Davison, and from its evident superiority now becoming generally adopted by the Organ-builders of this country. The Pedals should be two octaves and a third in compass, but some of the arrangements may be performed on instruments having a less extent. Those by the Editor will be more particularly adapted to the magnificent Organ at St Sepulchre's Church, a view of which appears on the Title-page of this work, and they will all be intended for large instruments; with slight alteration, most of them, however, will be found exceedingly effective on Organs of less pretensions. Printed directions will be given to the performer where any difficulty occurs, and particulars respecting the manner in which several new and striking effects can be produced, as may be seen on reference to the "Larghetto by Kalliwoda" in the first Number.

As it is the Editor's desire to make the "Organist's Manual" a standard work for the instrument, any suggestions for the furtherance of that object will receive his best attention.

The following account of the Organ in St Sepulchre's Church will, it is presumed, not be uninteresting.

This noble instrument was originally built by Harris, the contemporary and rival of Father Schmidt, in 1677. The Reeds in the Great Organ, which are very fine, were added by Byfield in 1730, and various alterations and additions have been made to it from time to time.

It has recently been considerably enlarged, through the liberality of the Parish and a few private friends, by Messrs Gray and Davison, and may now be fairly considered the largest and finest Organ in the metropolis. The Pedal Organ, which consists of ten stops, or **14** ranks of pipes **throughout,** is superior to anything of the kind yet erected in this country. Although the compass of the Manuals remains GG, the whole of the new work is in every respect conformable to the German plan, the Pedal Organ extending from CCC 16 feet to F, two octaves and a half.

There are Three complete Rows of Keys or Manuals from GG to E, and Pedals from CCC to F.
The Stops are—

GREAT ORGAN.

Open Diapason, No. 1	8 feet
Open Diapason, No. 2	8 ,,
Stop'd Diapason throughout	8 ,,
Clarabella	8 ,,
Principal, No. 1	4 ,,
Principal, No. 2	4 ,,
Twelfth	3 ,,
Fifteenth	2 ,,
Tierce	1⅗ ,,
Larigot	1½ ,,
Sesquialtra	3 Ranks
Mixture	2 ,,
Furniture	3 ,,
Trumpet	8 feet
Clarion	4 ,,

SWELL ORGAN.

Double Diapason Bass	16 feet
Open Diapason	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Fifteenth	2 ,,
Sesquialtra	3 Ranks
Horn	8 feet
Trumpet	8 ,,
Hautboy	8 ,,
Clarion	4 ,,

CHOIR ORGAN.

Dulciana	8 feet
Keraulophon	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Flute	4 ,,
Fifteenth	2 ,,
Clarionet	8 ,,

PEDAL ORGAN.

Grand Open Diapason (wood)	16 feet
Grand Violon (open metal)	16 ,,
Grand Bourdon	16 ,,
Grand Principal	8 ,,
Grand Twelfth	6 ,,
Grand Fifteenth	4 ,,
Grand Mixture	5 Ranks
Grand Posaune	16 feet
Grand Trumpet	8 ,,
Grand Clarion	4 ,,

COUPLERS.

Great Manual to Pedals (GG.)
Great Manual to Pedals (CC.)
Choir Manual to Pedals (CC.)
Swell Manual to Pedals (GG.)
Swell to Great Manual.
Swell to Choir Manual.
Choir Sub-octave to Great Manual.
Great to Swell Manual (Sforzando Coupler).

It has two Bellows, one for the Manuals, the other for the Pedal Organ, seven Composition Pedals for changing the Stops, and a Pedal to act on the Sforzando Coupler.

The work recently done by Messrs Gray and Davison comprises the Pedal Organ, new Manuals or key boards, the Keraulophon—a new stop of exquisite quality and novel character of tone, the invention of these builders—and Clarionet in the Choir Organ, all the Coupling stops, the extension of the Swell Double Diapason, and several other alterations, one of which has rendered the Swell much more effective. There are now fifty stops and two thousand two hundred and fifty-eight pipes.

It requires only a Double Diapason and new Open Diapason in the Great Organ, the Double Diapason in the Swell to be completed, and a Contra Fagotto or double reed, throughout the same Manual, with new Draw Stop action, Composition Pedals, &c., to make this truly magnificent instrument complete.

6 *Vernon place, Bloomsbury square, New Year's Day,* 1851.

GEORGE COOPER.

1

LARGHETTO.

FROM KALLIWODA'S SECOND SYMPHONY.

Arranged by George Cooper

Sw: to Prin:

MANUALE

PEDALE.

16 ft.

Reed in Sw:

St: Diap: Gt coupd to Sw:

Reed in.

Sw:

pp

2

Reed in Sw:

Gt

Gt:

Sw:

L.H. Sw:

ff

trem:

ff

Sw:

Dim:

Gt Diap:

p

Sw:

p

Ch: Cremona.
Coupd to Sw:

sempre.

Ch: Fl:

Cres:

f

f

✳ In order to get the effect intended it is necessary that the Accompaniment should be played almost entirely with the fingers of the L.H. leaving the thumb at liberty to assist the R.H. The fingering above is for the R.H. and below for the L.H.

Sw:

Gt Clarabella.

Sw:

6 6

p

6 6

Sw:

6 6 6 6

Gt or Ch:

8va

Sw:

8va

loco

Ch Crem:

Gt Diap:

sempre.

Gt coupd to Ch:

Ch: Fl:

Cres:

Full Org:

Coup^{d}. to G^{t}

G^{t} Diap:

Ch: Crem:

Sw

Sw:

16 ft. only.

Ch: Fl:

G^{t}

Sw:

Reed in.

Sw:

Dim: e rall:

ppp

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WORKS OF THE MOST EMINENT COMPOSERS.

EDITED BY

GEORGE COOPER,

Organist of St Sepulchre's Church and Christ's Hospital,

And Assistant-Organist of St Paul's Cathedral.

---

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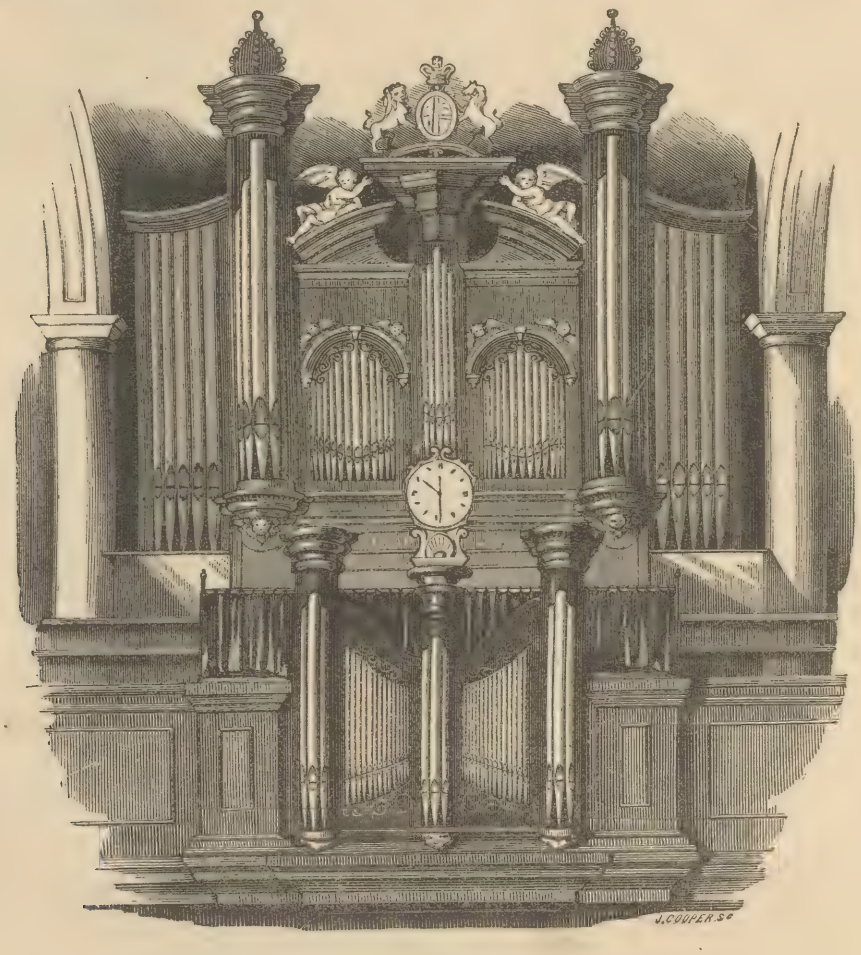

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ALLEGRETTO.

Robert Schumann.
Op. 68.

Arranged by
W. T. Best.

Sw: with Reeds 8 & 16 ft:

MANUALE.

PEDALE.

p

Gt: Diap^{s} 8 ft: coup: to Sw:

Cres:

Ch: Clar^{te} 8 ft: & Flute 4 ft:

mf

p

Sw:

Open Diap: 16 ft:

Gt: Diap: 8 ft: coup to Sw:

Cres:

Clar. 8 f

Sw:

mf

Open Diap: 16 ft:

& Fl: 4 ft: Ch:

Sw:

mp

Gt: *mf*

Cres:

Sw:

f

Dim:

p Sw:

Clar: 8 ft: & Fl: 4 ft: Ch:

Sw:

mp

mf Gt:

Cres:

f

Sw

p Sw

Dim:

Dim;

rall:

M A R C H.

Robert Schumann.
Op: 85.

Arranged by
W. T. Best.

Allegro Moderato.

Manuale.

Pedale.

ff
Full.

ff
Full.

mp Diap.s coupd. to Full Sw:

mp Open Diap. 16 ft:

Cres:

sf

p

Cres:

Gt:

p

Sw:

Gt:

mp

Cres:

p

ff FULL.

ff FULL.

hr

rall:

ANDANTE.

Rob.t Schumann.
Op. 68.

Arranged by
W. T. Best.

MANUALE.

PEDALE.

p Sw: with Reeds 8 & 16 ft:

Cres:

Diap.s Gt. 8 ft:
coup.d to Sw:

p

Open Diap: 16 ft

1st 2nd

Cres: sf Dim: p pp Sw:

Sw: sf p

Sw:

sf p Cres: Gt:

rall: tempo.

Sw: pp Gt:

Gt: sf Dim:

Cres:

sf

Sw:

sf

p

Sw:

sf

p

Cres:

Gt:

rall:

tempo.

Sw:

Gt:

sf

pp

Gt:

Dim:

rall:

sf

p

ANDANTINO.

Robert Schumann.
OP. 68.

Arranged by
W. T. Best.

Sw: with Reeds 8 & 16 ft.

MANUALE.

PEDALE.

p

Diapsn Gt: 8 ft: coup: to Sw:

3

mf

Dim:

Open Diap: 16 ft:

Sw:

p

p

Gt:

pp Sw:

3

mf Gt:

Dim:

Sw:

p

Gt:

p

pp Sw:

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	Fugue in B major (48 Preludes and Fugues, No. 47)	Bach
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40.	March (Scipio)	Handel
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	Bouréefrom the Second Sonata for the Violin alone	Bach

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1.	Sing unto God	*Judas Maccabæus.*
2.	Then round about the starry throne	*Samson.*
	Surely he hath borne our griefs	*Messiah.*
3.	O God, who in thy heavenly hand	*Joseph.*
	We will rejoice	"
4.	Lift up your heads	*Messiah.*
	Behold the Lamb of God	"
5.	Worthy is the Lamb, and Amen	"
6.	Let old Timotheus yield the prize	*Alexander's Feast.*
7.	The depths have covered them	*Israel in Egypt.*
	Thy right hand, O Lord	"
	Shall we of servitude complain	*Esther.*
8.	Disdainful of danger	*Judas Maccabæus.*
	Swell the full chorus	*Solomon.*
9	He trusted in God	*Messiah.*
	Ye sons of Israel mourn	*Esther.*
10.	For unto us a child is born	*Messiah.*
11.	He is my God and I will exalt him	*Israel in Egypt.*
12.	And he shall purify	*Messiah.*
	The Lord gave the word	"
13.	Fixed in his everlasting seat	*Samson.*
14.	How beautiful are the feet	*Messiah.*
	Break forth into joy	"
15.	Zadock the Priest	*Coronation Anthem.*
16.	How excellent thy name	*Saul.*
17.	For all these mercies	*Joshua.*
	Glory to God	"
18.	O thou that tellest good tidings	*Messiah.*
	Alleluia	*4th Coronation Anthem.*
19.	Welcome mighty King	*Saul.*
	David his ten thousand slew	"
	Our fainting courage raise	"
20.	Glory to God	*Messiah.*
	And with his stripes	"
21.	Moses and the children of Israel	*Israel in Egypt.*
	He gave them hailstones	"
22.	Thou art the King of Glory	*Dettingen Te Deum.*
	O Lord, in Thee have I trusted	"
23.	And the Glory of the Lord	*Messiah.*
24.	O glorious prince	*Belshazzar.*
	Let all the angels of God	*Messiah.*
25.	Ye happy nations round	*Alexander Balus.*
26.	Hallelujah	*Messiah.*
27.	To man, God's universal law	*Samson.*
	Hail Judea, happy land	*Judas Maccabæus.*
28.	Sing, O ye heavens	*Belshazzar.*
29.	To fame immortal go	*Samson.*
	Hallelujah. Amen.	*Judas Maccabæus.*
	Who is like unto Thee?	*Israel in Egypt.*
	The earth swallowed them	"
30.	All we like sheep	*Messiah.*
31.	Lead on, lead on	*Judas Maccabæus.*
	To Thee Cherubin and Seraphin	*Dettingen Te Deum.*
32.	Let Thy hand be strengthened	*3rd Coronation Anthem.*
33.	Hear, Jacob's God	*Samson.*
	At last divine Cecilia came	*Alexander's Feast.*
34.	O death, where is thy sting	*Messiah.*
	But thanks be to God	"
35	Day by day we magnify Thee	*Dettingen Te Deum.*
	And we worship thy name	"
36.	The Lord shall reign (The horse and his rider)	*Israel in Egypt.*
37.	His yoke is easy	*Messiah.*
	Their sound is gone out	"
38.	Immortal pleasures crown this pair	*Joseph.*
	Zaphnath Egypt's fate foresaw	"
39.	Let us break their bonds asunder	*Messiah.*
40.	We praise Thee, O God	*Dettingen Te Deum.*
41.	Awake the trumpet's lofty sound	*Samson.*
	May all the host of Heaven	*Joshua.*
42.	And in the greatness	*Israel in Egypt.*
	Thou sendest forth thy wrath	"
	The Dead March	*Samson.*
43.	And with the blast of Thy nostrils	*Israel in Egypt.*
44.	Let their celestial concerts	*Samson.*
45.	Introduction	*Joshua.*
	Ye Sons of Israel	"
46	See the Conquering Hero comes	*Judas.*
	Bring the laurel	*Samson.*
	Glorious hero	"
47.	As from the power of sacred lays / The dead shall live	*Ode on St. Cecilia's Day.*
48.	March	"
	Tremble, guilt	*Susanna.*
49.	Then shall they know	*Samson.*
	The Lord commands	*Joshua.*
50.	When his loud voice	*Jephtha.*
51.	Introduction to Part III.	*Alexander Balus.*
	To song and dance	*Samson.*
52.	Wretched lovers	*Acis and Galatea.*
53.	The mighty power	*Athalia.*
54.	Avert these omens	*Semele.*
55.	From the censer	*Solomon.*
56.	The Trumpet's loud clangour	*Ode on St. Cecilia's Day.*
	O Judah, boast his matchless law	*Athalia.*
57.	O Filial Piety	*Hercules.*
	Forbear thy doubts	*Deborah.*
	Happy we	*Acis and Galatea.*
58.	The clouded scene	*Athalia.*
59.	Come, mighty father	*Theodora.*
	Is there a man	*Saul.*
60.	Rise, youth, and lowly thè matron bowed	*Theodora.*
	Introductory Air—Thro' the nations and all applauding crowds	*Esther.*
61.	He rebuked the Red Sea	*Israel in Egypt.*
	He led them through the deep	"
	But the waters overwhelmed them	"
62.	O Father, whose Almighty power	*Judas Maccabæus.*
	Hear us, our God	*Samson.*
63.	Let our glad songs	*Deborah.*
	Bless the glad earth	*Semele.*
64.	All empires upon God depend	*Belshazzar*
65.	Haste thee, nymph	*L'Allegro.*
	Hymen fair! Urania's son	*Alexander Balus.*
66.	Immortal Lord of earth and skies	*Deborah.*
67.	O blast with thy tremendous brow	"
	O the pleasures of the plains	*Acis and Galatea.*
68.	When thou hadst overcome	*Dettingen Te Deum.*
	Thou didst open the kingdom of heaven	"
	Thy pleasures, Moderation, give	*L'Allegro.*
69.	We come, we come, in bright array	*Judas Maccabæus.*
	God found them guilty	*Occasional Oratorio.*
70.	May God from whom all mercies spring	"
	Millions unborn shall bless the hand	"
71.	Ye servants of the eternal King	*Alexander Balus.*
	So shalt thou gain	*Choice of Hercules.*
72.	But as for his people	*Israel in Egypt.*
73.	From Harmony	*Ode on St. Cecilia's Day.*
74.	Break his bands of sleep asunder	*Alexander's Feast.*
	From the East unto the West	*Solomon.*
75.	Fallen is the foe	*Judas Maccabæus.*
76.	Mourn ye afflicted children	"
	The list'ning crowd	*Alexander's Feast.*
77.	Great Dagon has subdued our foe	*Samson.*
	Now a different measure try	*Solomon.*
	Shake the dome	"
78.	Shall we the God of Israel fear	*Esther.*
	Thus rolling surges	*Solomon.*
79.	Bel boweth down	*Belshazzar.*
	To our great God	*Judas Maccabæus.*
80.	Bacchus ever fair and young	*Alexander's Feast.*
	These delights, if thou canst give	*L'Allegro.*
81.	May no rash intruder	*Solomon.*
	Arise! mount the steep ascent	*Choice of Hercules.*
82.	All the earth	*Dettingen Te Deum.*
	We believe that thou shalt come	"
	We therefore pray thee	"
	Make them to be numbered	"
83.	O thou bright orb	*Joshua.*
	Behold the list'ning sun	"
	We with redoubled rage	"
84.	Your harps and cymbals	*Solomon.*
85.	Sound an alarm	*Judas Maccabæus.*
	We hear the pleasing dreadful call	"
86.	Galatea, dry thy tears	*Acis and Galatea.*
87.	My heart is inditing	*Coronation Anthem.*
88.	We never will bow down	*Judas Maccabæus.*
89.	The many rend the skies	*Alexander's Feast.*
90.	Your voices tune	"
	Let's imitate her notes above	"
	Crown with festal pomp	*Hercules.*
91.	Populous cities	*L'Allegro.*
	The King shall rejoice	*4th Coronation Anthem.*
92.	Hail, mighty Joshua	*Joshua.*
93.	O first created beam	*Samson.*
	He smote all the first-born	*Israel in Egypt.*
94.	Now the proud insulting foe	*Deborah.*
95.	A virtuous wife	*Susanna.*
	Music, spread thy voice around	*Solomon.*
96.	King's daughters	*Coronation Anthem.*
	See from his post.	*Belshazzar.*
97.	Upon thy right hand	*Coronation Anthem.*
	Hallelujah	*Saul.*
98.	The name of the wicked	*Solomon.*
	Love and Hymen	*Hercules.*
99.	They loathed to drink	*Israel in Egypt.*
	Bless'd be the day	*Susanna.*
100.	With pious hearts	*Judas Maccabæus*

London: Novello & Co., 69, Dean Street, Soho, (W.), and 35, Poultry (E.C.).

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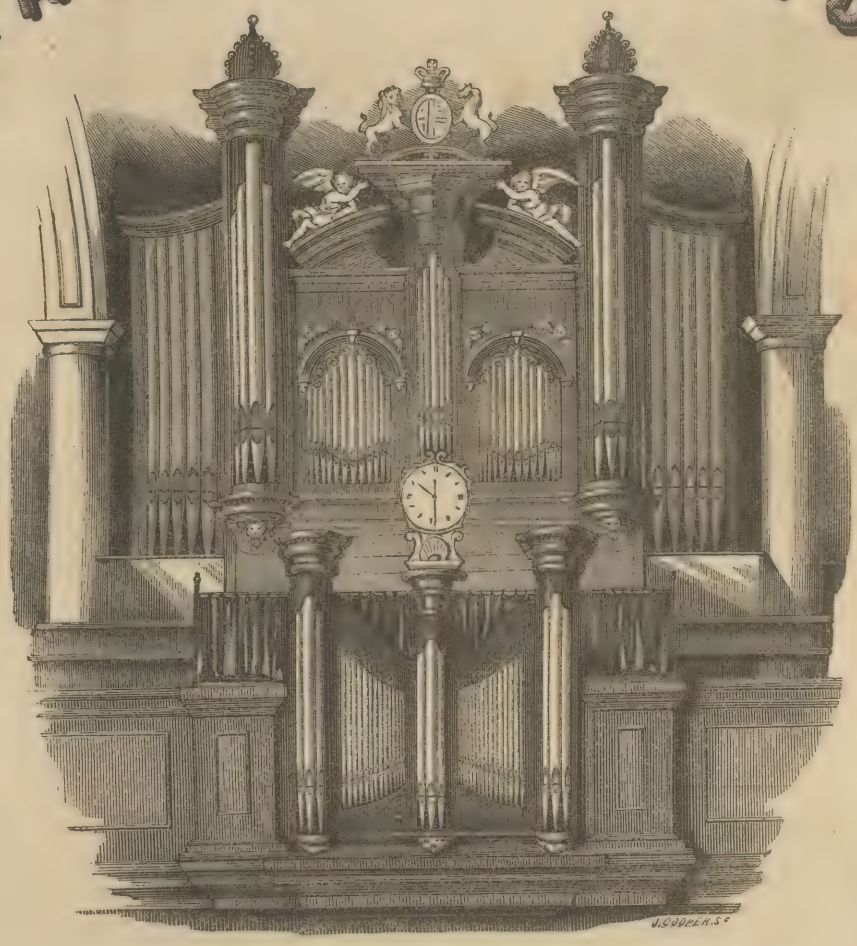

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The Stops are—

GREAT ORGAN.

Open Diapason, No. 1	8 feet
Open Diapason, No. 2	8 „
Stop'd Diapason throughout	8 „
Clarabella	8 „
Principal, No. 1	4 „
Principal, No. 2	4 „
Twelfth	3 „
Fifteenth	2 „
Tierce	1⅗ „
Larigot	1⅓ „
Sesquialtra	3 Ranks
Mixture	2 „
Furniture	3 „
Trumpet	8 feet
Clarion	4 „

SWELL ORGAN.

Double Diapason Bass	16 feet
Open Diapason	8 „
Stop'd Diapason	8 „
Principal	4 „
Fifteenth	2 „
Sesquialtra	3 Ranks
Horn	8 feet
Trumpet	8 „
Hautboy	8 „
Clarion	4 „

CHOIR ORGAN.

Dulciana	8 feet
Keraulophon	8 „
Stop'd Diapason	8 „
Principal	4 „
Flute	4 „
Fifteenth	2 „
Clarionet	8 „

PEDAL ORGAN.

Grand Open Diapason (wood)	16 feet
Grand Violon (open metal)	16 „
Grand Bourdon	16 „
Grand Principal	8 „
Grand Twelfth	6 „
Grand Fifteenth	4 „
Grand Mixture	5 Ranks
Grand Posaune	6 feet
Grand Trumpet	8 „
Grand Clarion	4 „

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GEORGE COOPER.

6 *Vernon place, Bloomsbury square, New Year's Day,* 1853.

ADAGIO FROM MOZART'S QUINTETT. N°4.

Arranged from the Original M.S.

by George Cooper.

Sw: with Reeds.

MANUALE.

Sw: coupd to Gt: throughout.

PEDALE.

Soft 16 ft: (Bourdon.)

Cres:

Ch:

Sw:

Ch:

Gt: Diap:

f

prepare Full Sw:

p

Gt: Org: R.H.

Sw: L.H.

f

Sw: off to Hautboy.

:6 op: off.

Gt: Org:

Sw:

Gt: with Clarabella or Ch: Fl:

add Trumpet in Sw:

Sw:

Ch:

Gt. Org to P.

Sw:

Ch:

f

Prepare Full Sw:

add 16 ft: open
& Prin: 8 ft:

Sw: off to Hautboy.

Prin: off.

Ch: Keraulophon & Flute.

Sw:

Cres: *p*

Gt Diap? or Ch:

Sw:

Ch:

Gt Org: to Prin:

f

Gt: Org: R H.

Prepare Full Sw:

6 6 6

Organist's Manual

Sw off to Heathoy.

Prepare Full Sw:

Ch:

Prepare Gt to Prin

Sw:

Gt:

coup^{d} to Gt:

add Prin: 8 ft:

or

hr

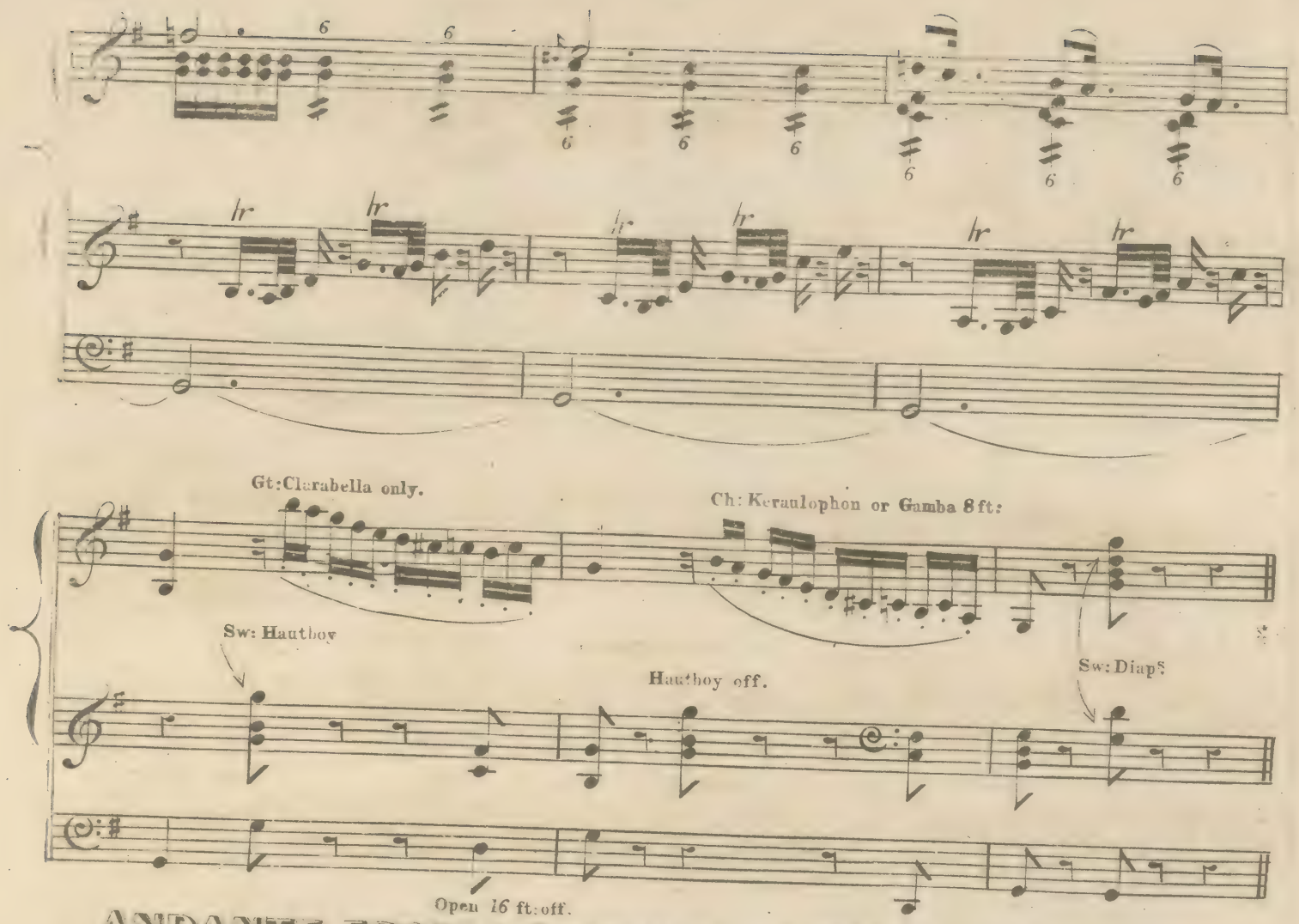
or

Sw: off to Trumpet and Hautboy.

Sw:

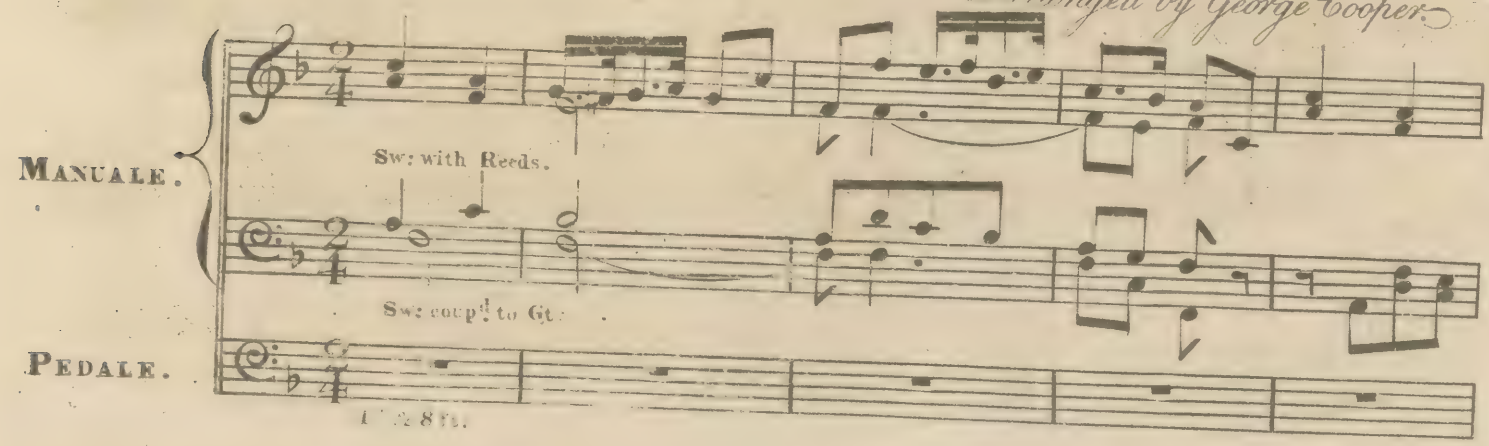
Prin off:

Gt: or Ch:



ANDANTE FROM A SONATA. BY M. HAUPTMANN.

Arranged by George Cooper.



Sw:

Prin: off.

3

Dim:

pp

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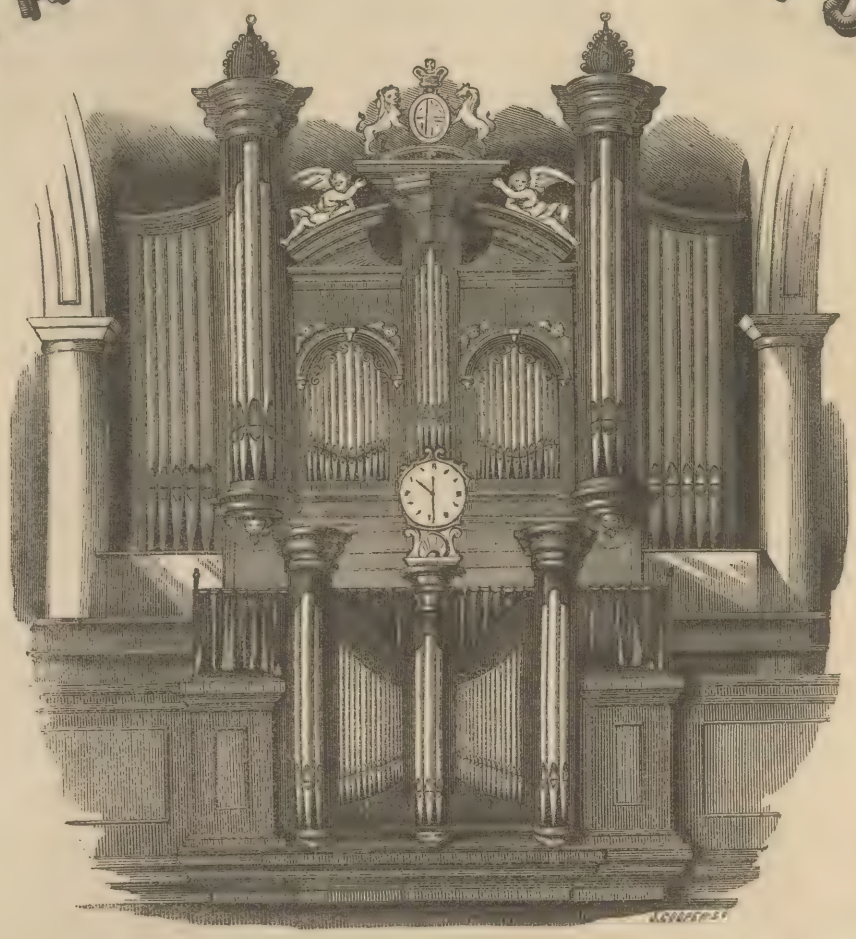

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Mixture	2 „
Furniture	3 „
Trumpet	8 feet
Clarion	4 „

SWELL ORGAN.

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Fifteenth	2 „
Sesquialtra	3 Ranks
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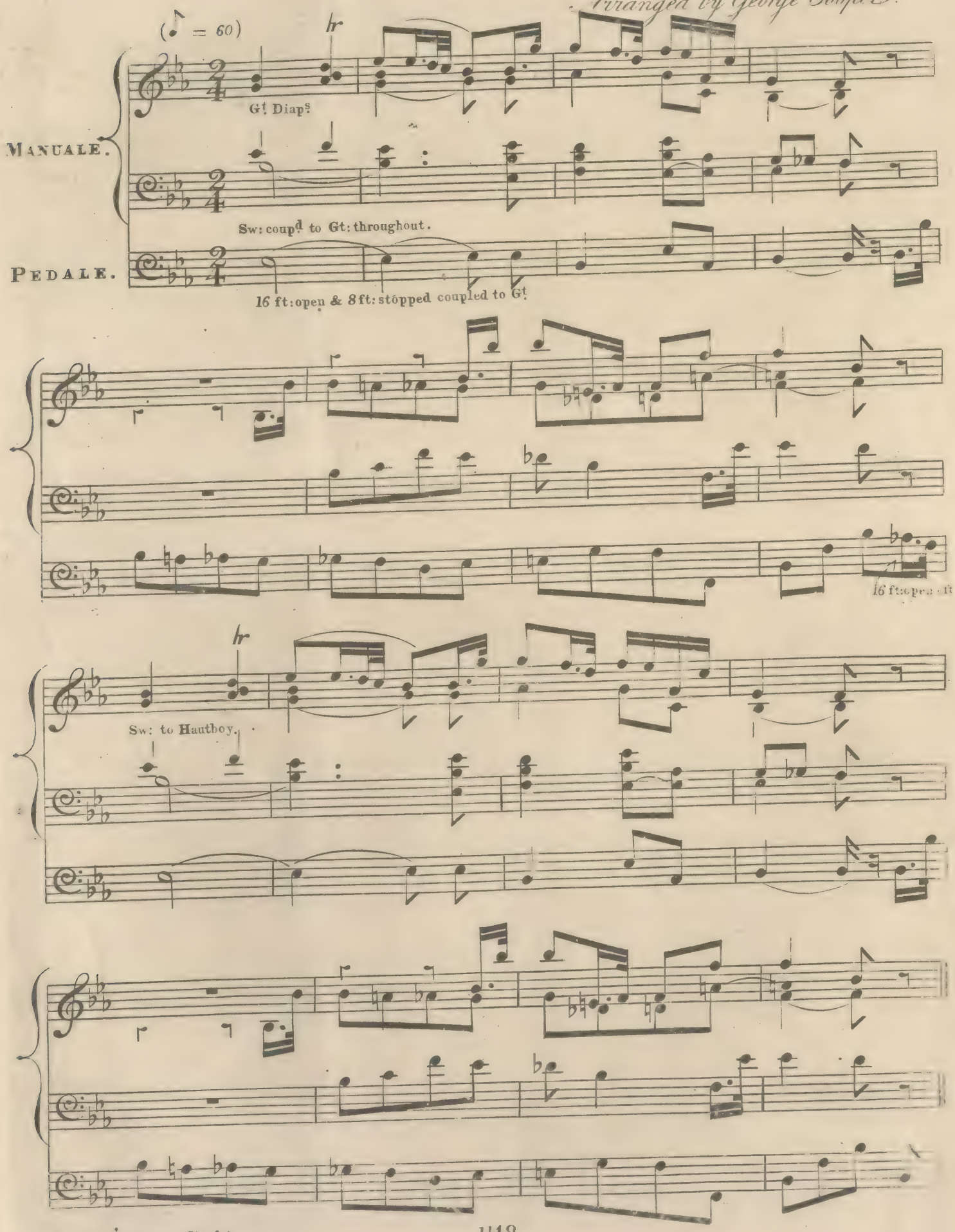
6 *Vernon place, Bloomsbury square, New Year's Day,* 1853.

ADAGIO CANTABILE FROM A QUARTETT

BY

G. ONSLOW.

Arranged by George Cooper.



Sw: without Reeds.

add Reeds.

pp

add Prin: in Gt.

add *16* ft: open.

coupd. to Gt.

Gt.

L on Gt.

hr

Sw:

Sw:

16 ft: open off & uncoupd.

R.H. Sw:

Gt: Diap^{s}

1st

2nd

Gt: R.H.

Gt:

Sw:

Coup^{d} to Gt:

Ch: Dulc: Gamba or Keraulophon.

Sw:

Cres:

Sw:

G! hr

fz

pp

Cres:

L: on G!

Gt

Sw:

hr

Sw:

hr

hr

Diap? Sw:

Gt to Prin:

pp

SALVE REGINA.

BY

M. HAUPTMANN.

Arranged by George Cooper.

ANDANTE. ♩ = 72.

MANUALE.

PEDALE.

Gt: Diap^{s} coup^{d} to Sw: with Reed.

16 ft: open & 8 ft: stopped.

add Prin:

Cres:

Sw:

Dim:

Gt:

Prin. off.

Dim:

Ch: Stop Diap: & Dul:

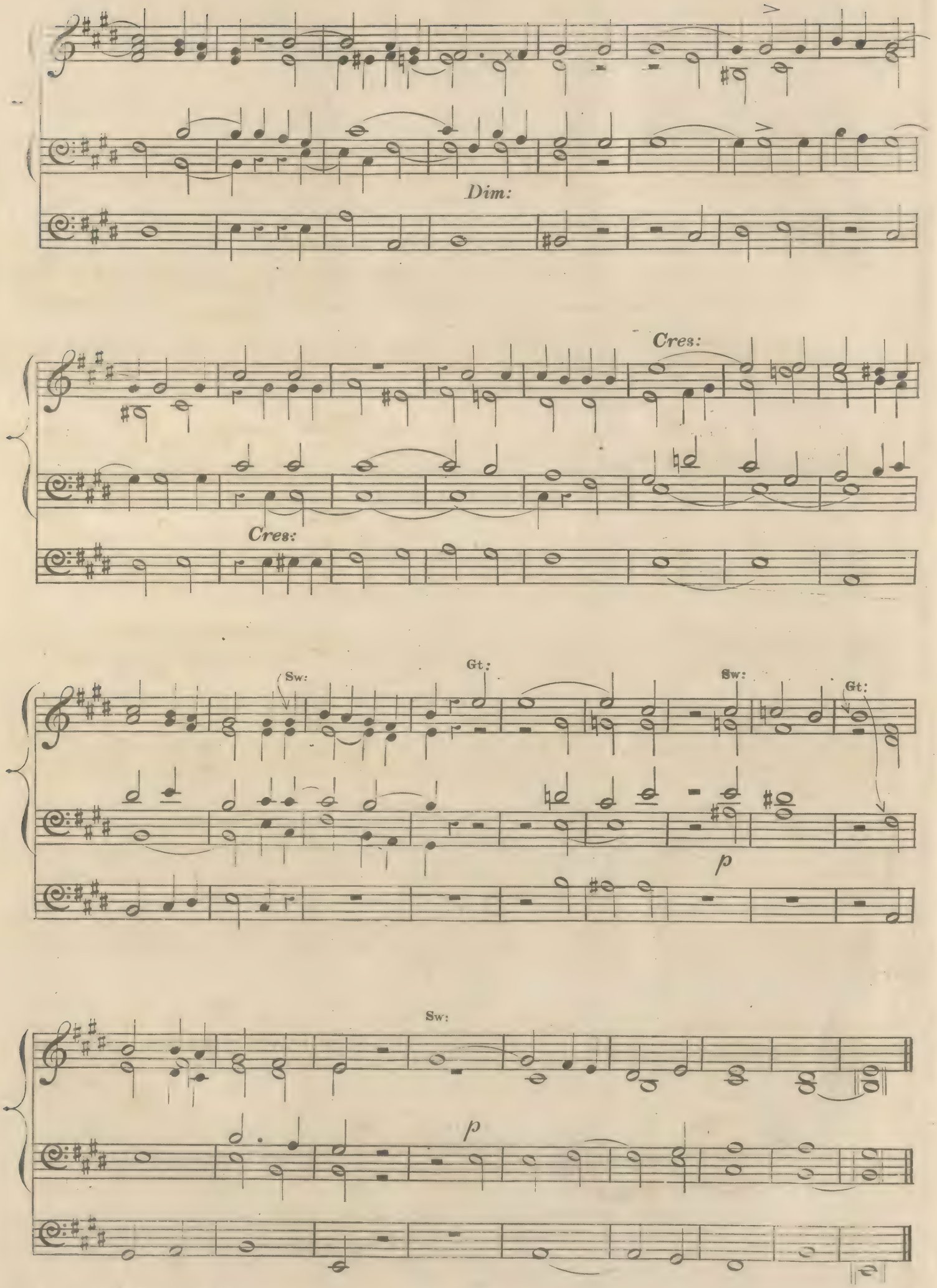
Sw:

uncoup^{d}.

Soft *16* ft: only.

Gt Org:

Coup^{d}.


Dim:
Cres:
Cres:
Sw:
Gt:
Sw:
Gt:
p
Sw:
p

ADAGIO CANTABILE FROM A SONATA

BY

BEETHOVEN.

Arranged by George Cooper.

ANDANTE.

MANUALE.

PEDALE

Diap^{s} Gt: coup^{d} to Sw: with Reed.

16 ft:

Sw:

Gt Org: both hands.

Cres:

uncoup^{d}

Coup^{d}

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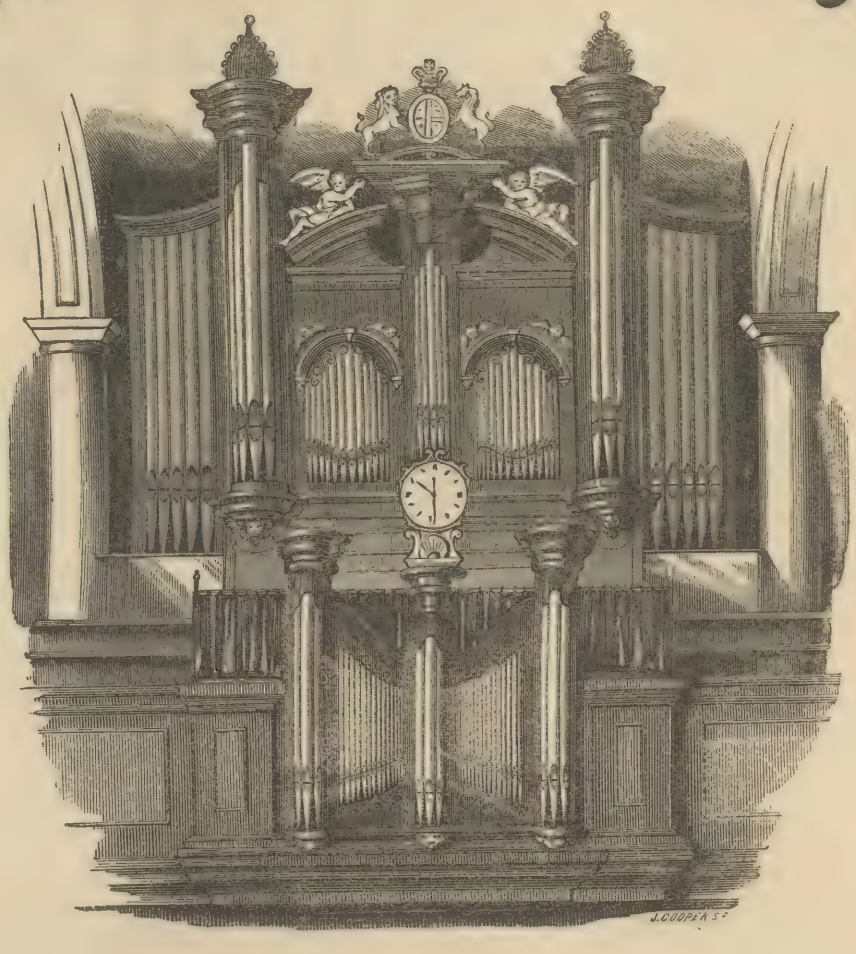

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ADAGIO FROM A QUARTETT. OP. 1.

MENDELSSOHN.

Arranged by J. Hiles.

Sw: 2 Diap:

MANUALE.

Sw:

(Sw: coupd. to Gt.)

PEDALE.

Open 16 ft

f *p*

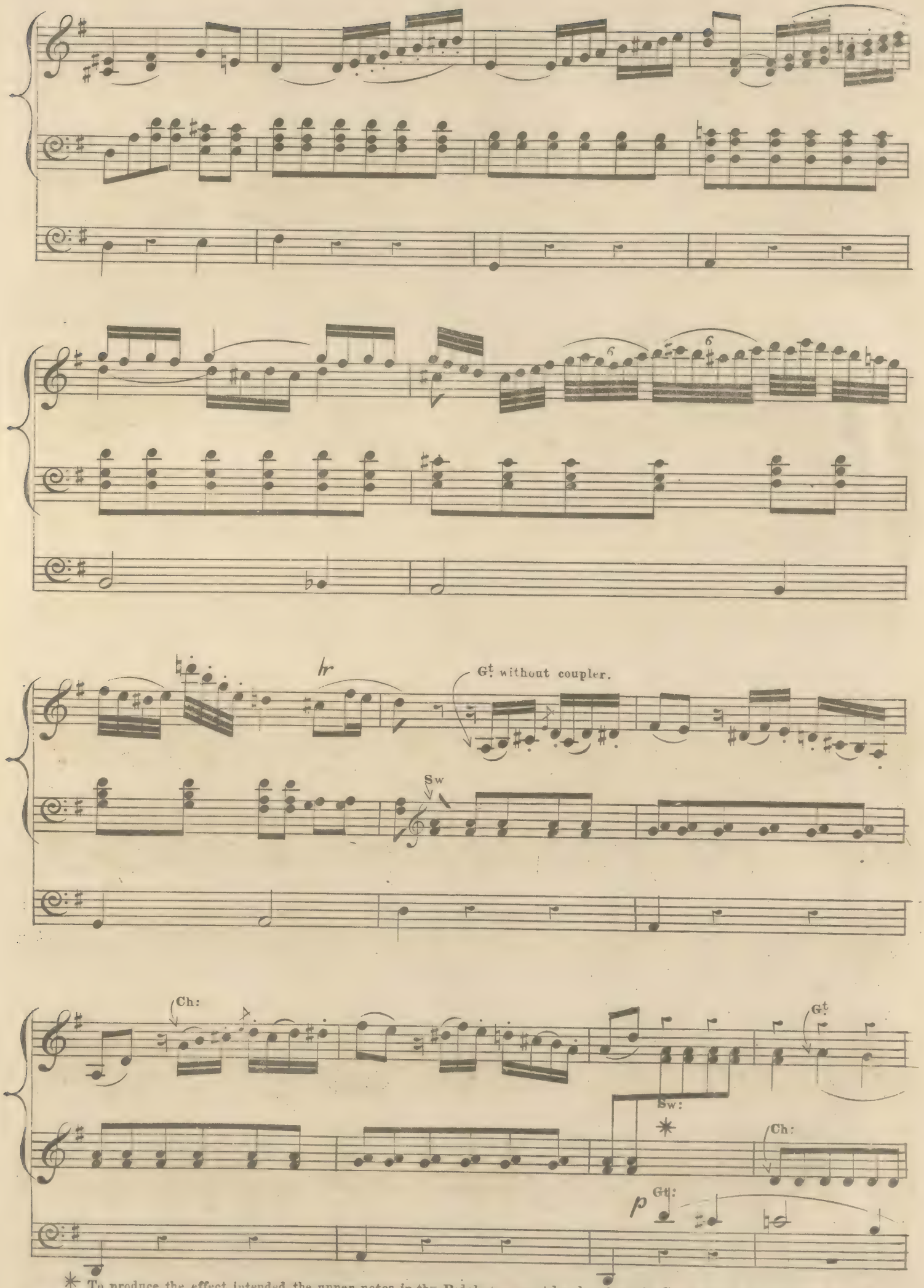
Soft Open Diap:

Gt.

pp

Ch: St: Diap: & Keraulophon.

Sw:



✱ To produce the effect intended, the upper notes in the Pedal stave must be played on the Great Organ by the fingers of the L.H. Organists Man.l No. 15 (and the notes in the middle stave played by the thumb on the Choir.

ad lib:

Sw: add Oboe.

2 Diap^{s}
Gt

p

p

Full Sw:

Ch:

f

Dim:

p

p

Gt.

Ch: add Flute.

Sw: Diap: & Oboe.

p

Sw:
pp
2 Diap· Gt with Sw: coupled.
pp
Ch:
pp
Ch:
Gt
Ch:
Sw:

pp

Flute in.

pp

p

Sw:

pp

p

(Keraulophon in)

2 Diap: Gt. without coupler.

rall:

p

Sw: Full.

Gt.

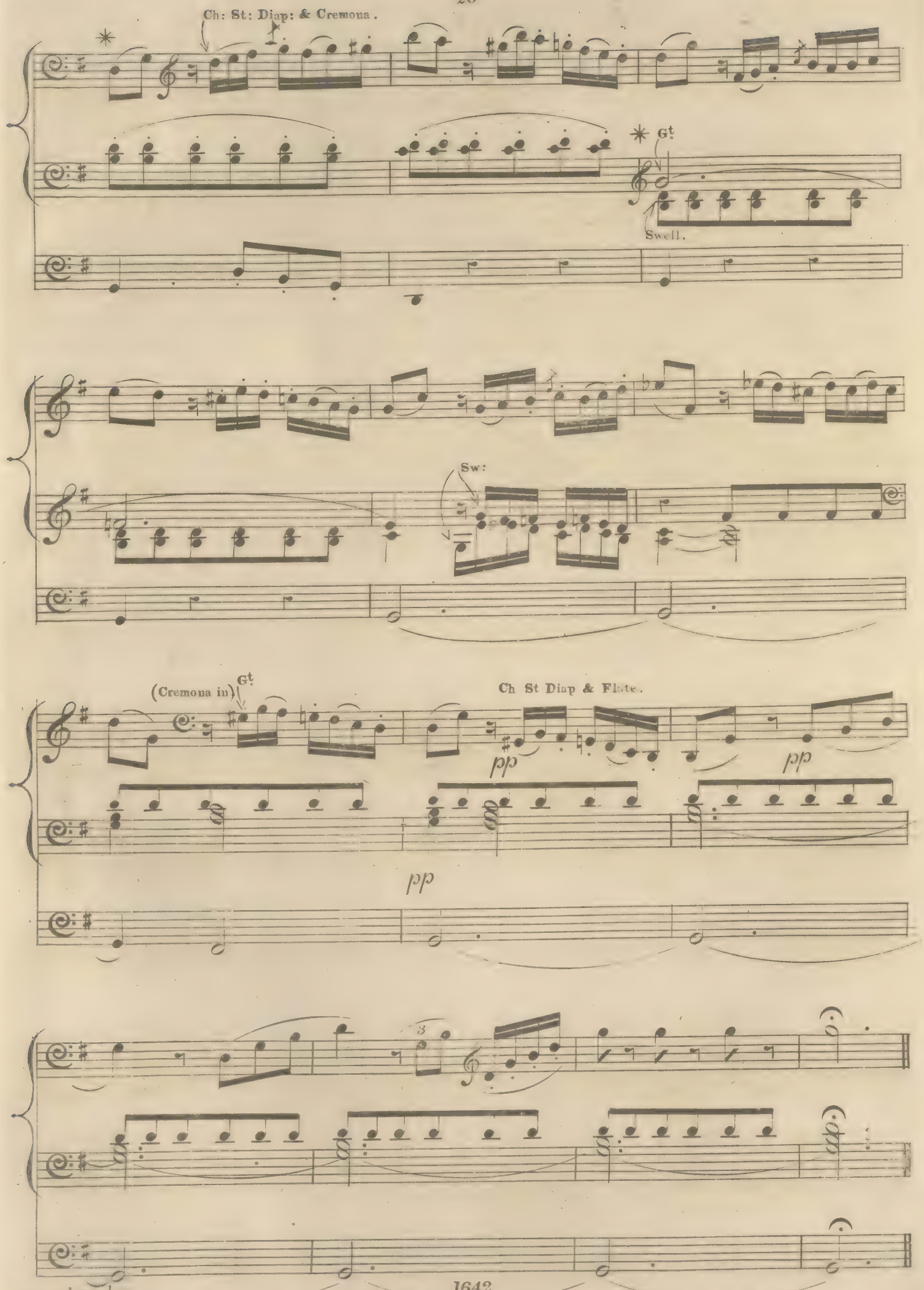
Gt. Full.

Dim:

Gt. 2 Diap: only.

Soft Open: Gt. with Sw: coupled.

Sw: 2 Diap: & Oboe.

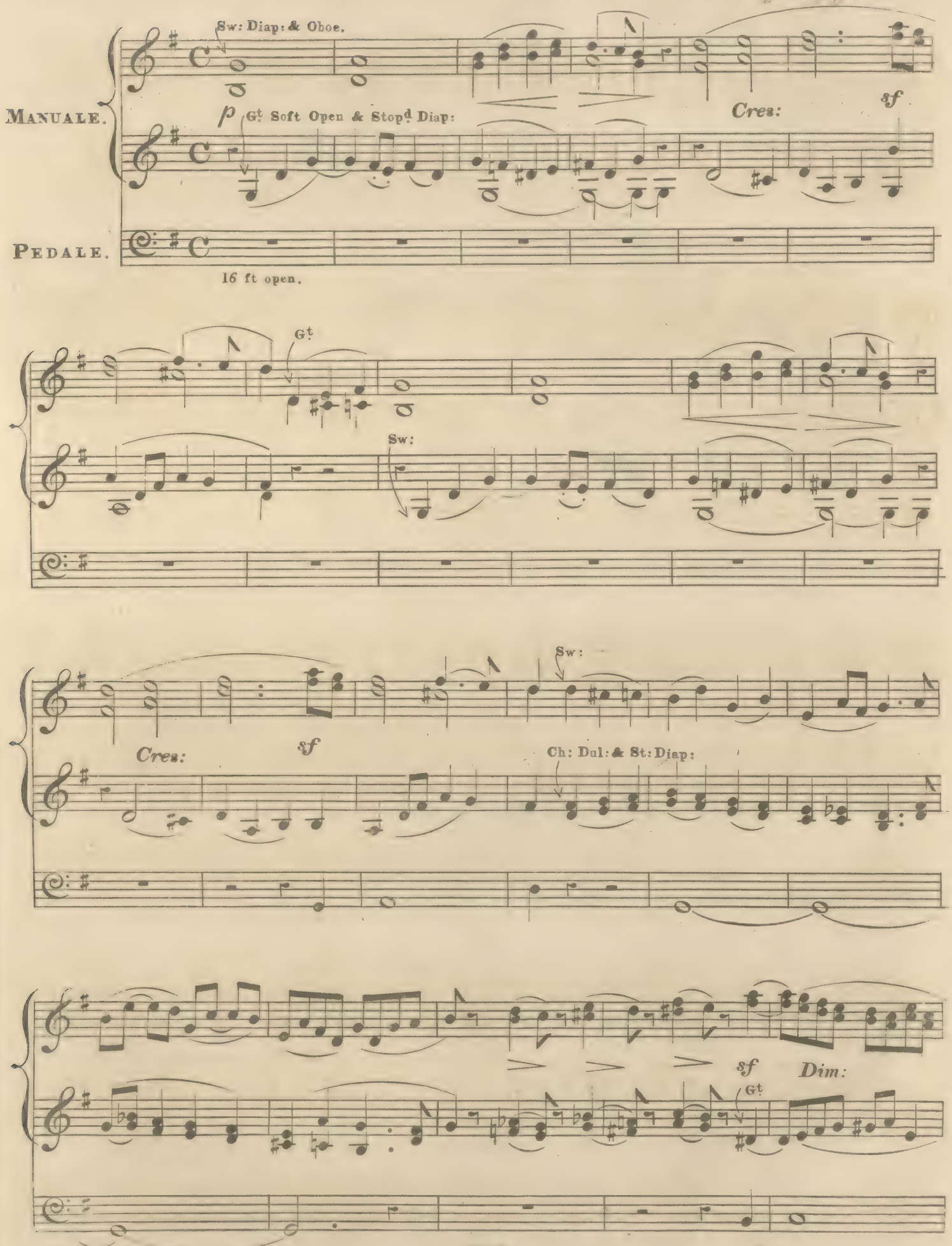


✳ The three notes on the Great are to be played by the Thumb, and the notes on the Swell by the fingers of the L.H.

ANDANTE MAESTOSO.

SPOHR.

Arranged by J. Hales



Ch:

fz *fz* *p* *pp*

Sw:

Ch:

fz *Dim:*

Gt

Ch:

fz *f.* *pp* *fz* *p* *pp*

Ch:

Sw:

p *pp* *morendo.*

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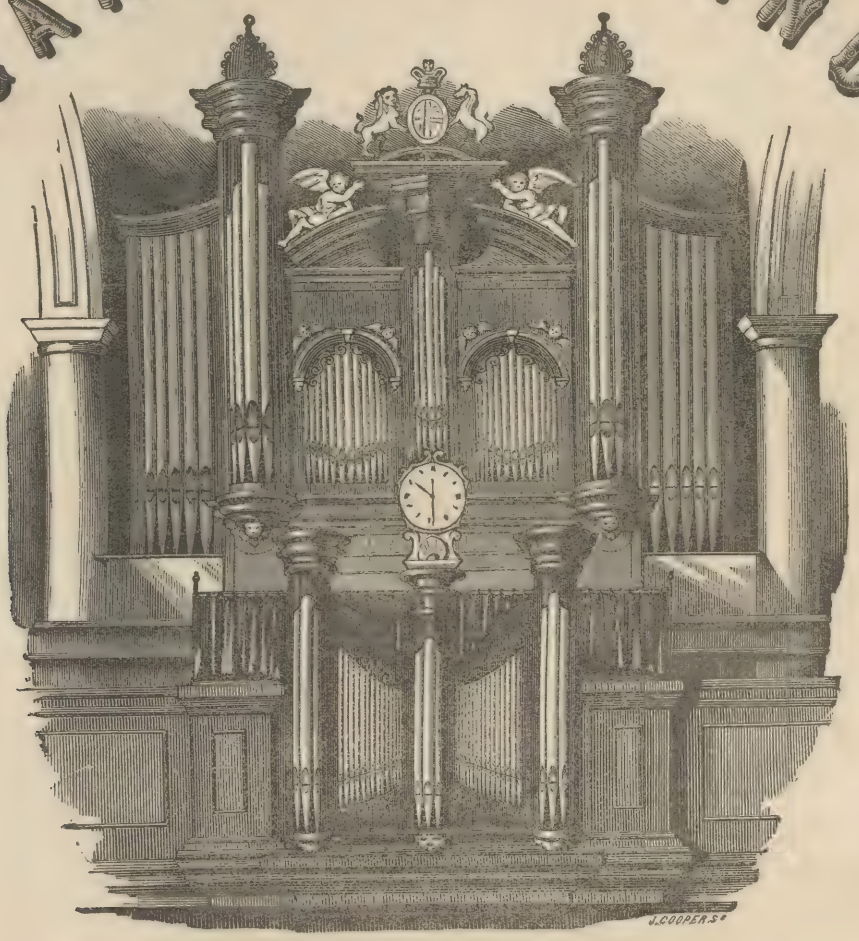

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MANUALE.

PEDALE.

Sw: 2 Diap:

p Dol:

Sw:

(Sw: coupd to Gt throughout.)

Stop Diap: Gt

Sw:

Open 16 ft

Sw: add Oboe.

Ch: Dul:

Gt add open.

Add 8 ft

Addison & Co. London

Sw:

(Open in)

(8 ft in)

Ch: add Cremona.

Sw:

hr

G! f ff

Cres:

G! add Open.

Dol:

Sw:

p

Add 8 t!

Sw:

G!

(Open in)

(8 ft in)

G!

Ch:

G!

Rall:

Tempo.

Ch: add Flute, and coupled to Sw:

Simile.

p

Sw: add Cornopean and 16 ft Diap:

Rall:

lr

f ff

Cres:

G!

Dol:

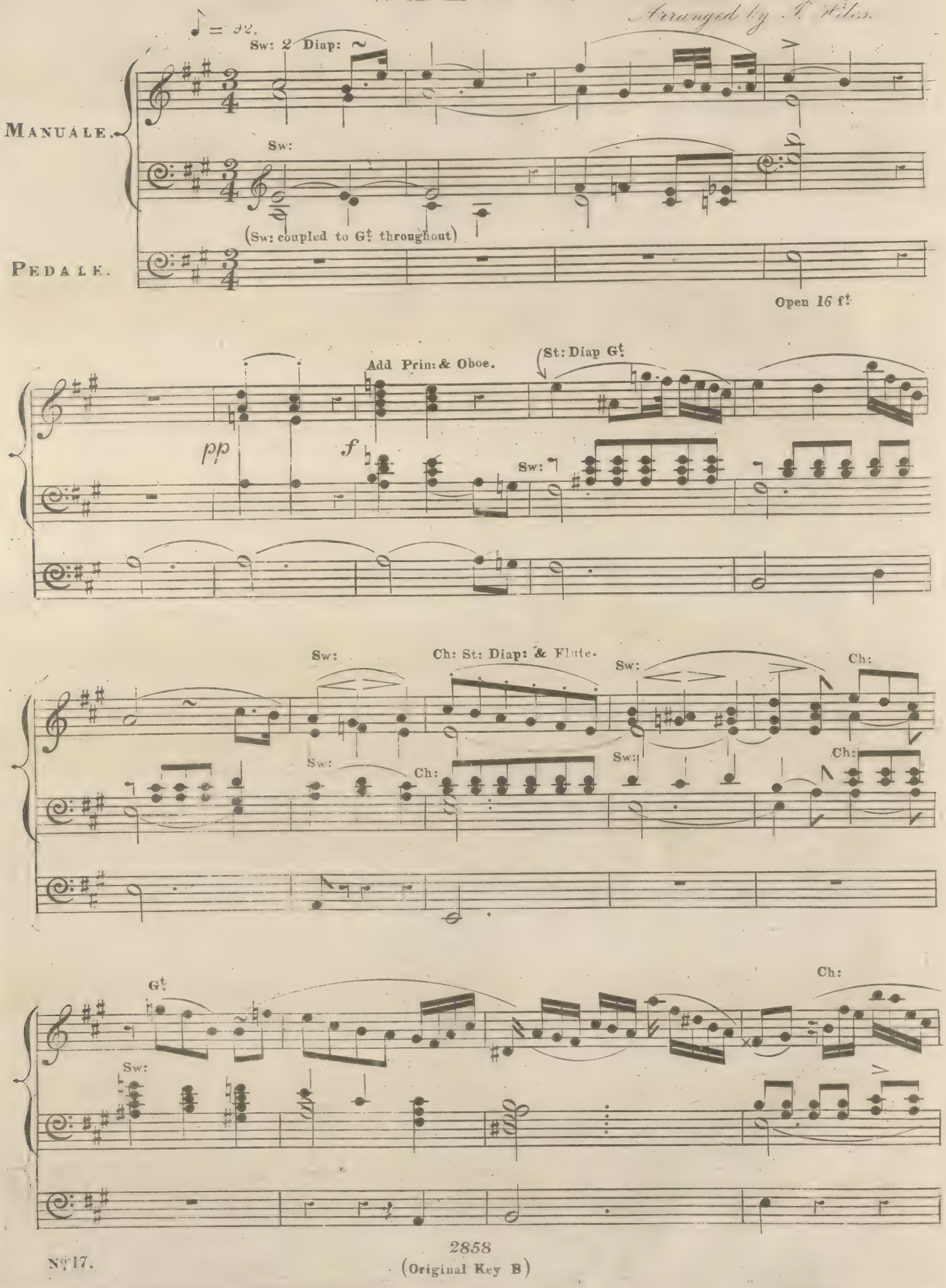
Sw:

p

ADAGIO FROM A CONCERTO, OP. 32.

WEBER.

Arranged by T. Hilas.



Gt

Sw:

Ch:

12

11

Sw:

5

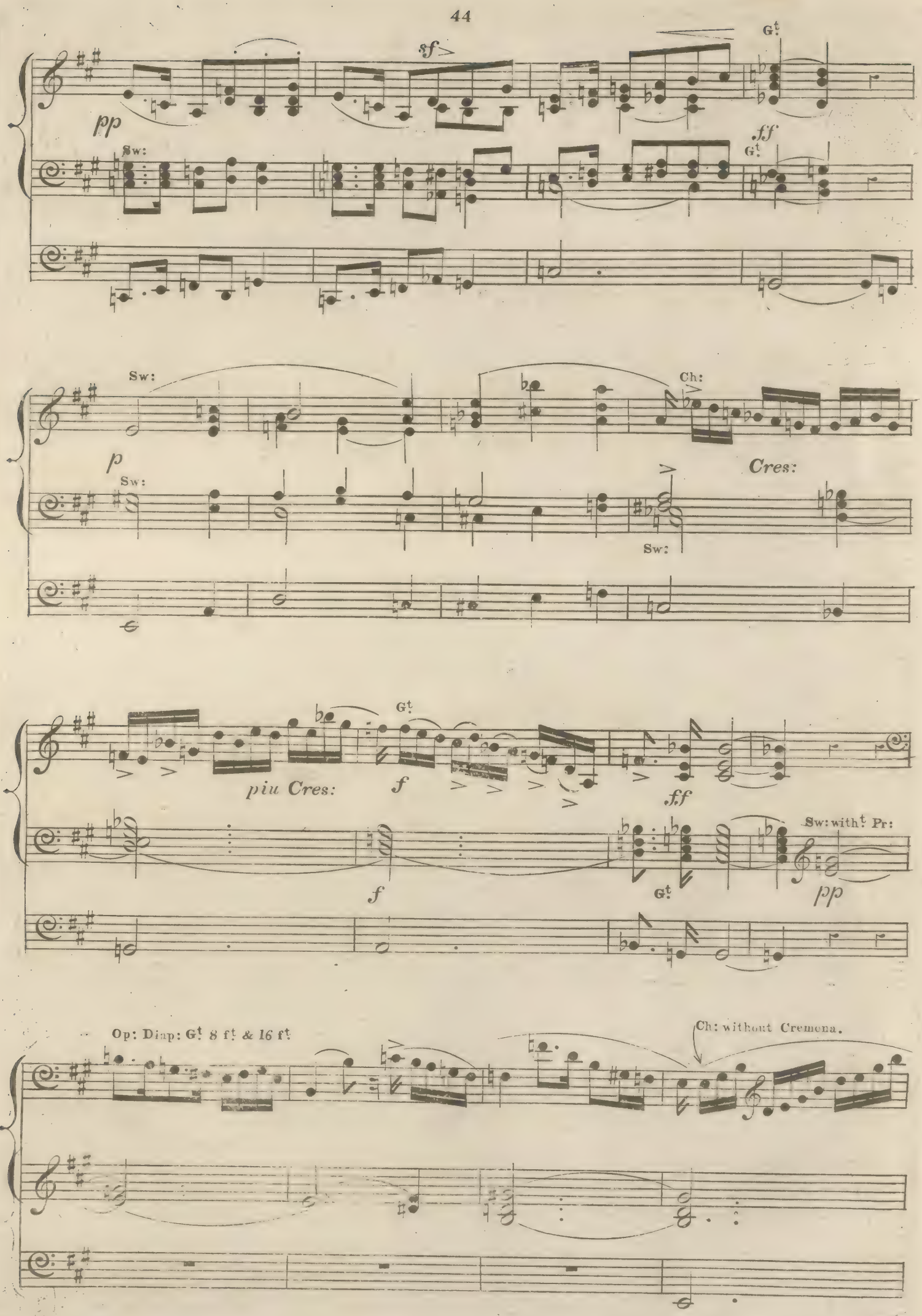
5

Sw:

Ch: add Cremona.

Sw:

2 Diapsn Gt


pp
sf
Gt
Sw:
ff
Gt
Sw:
p
Sw:
Ch:
Cres:
Sw:
Gt
piu Cres:
f
ff
f
Gt
Sw: with t Pr:
pp
Op: Diap: Gt 8 ft & 16 ft
Ch: without Cremona.

Ch:

(16 ft in)

Sw:

Ch:

Ch:

pp

Ch:

Sw:

Sw:

Ch: add Cremona.

Sw:

Sw:

Sw:

G!

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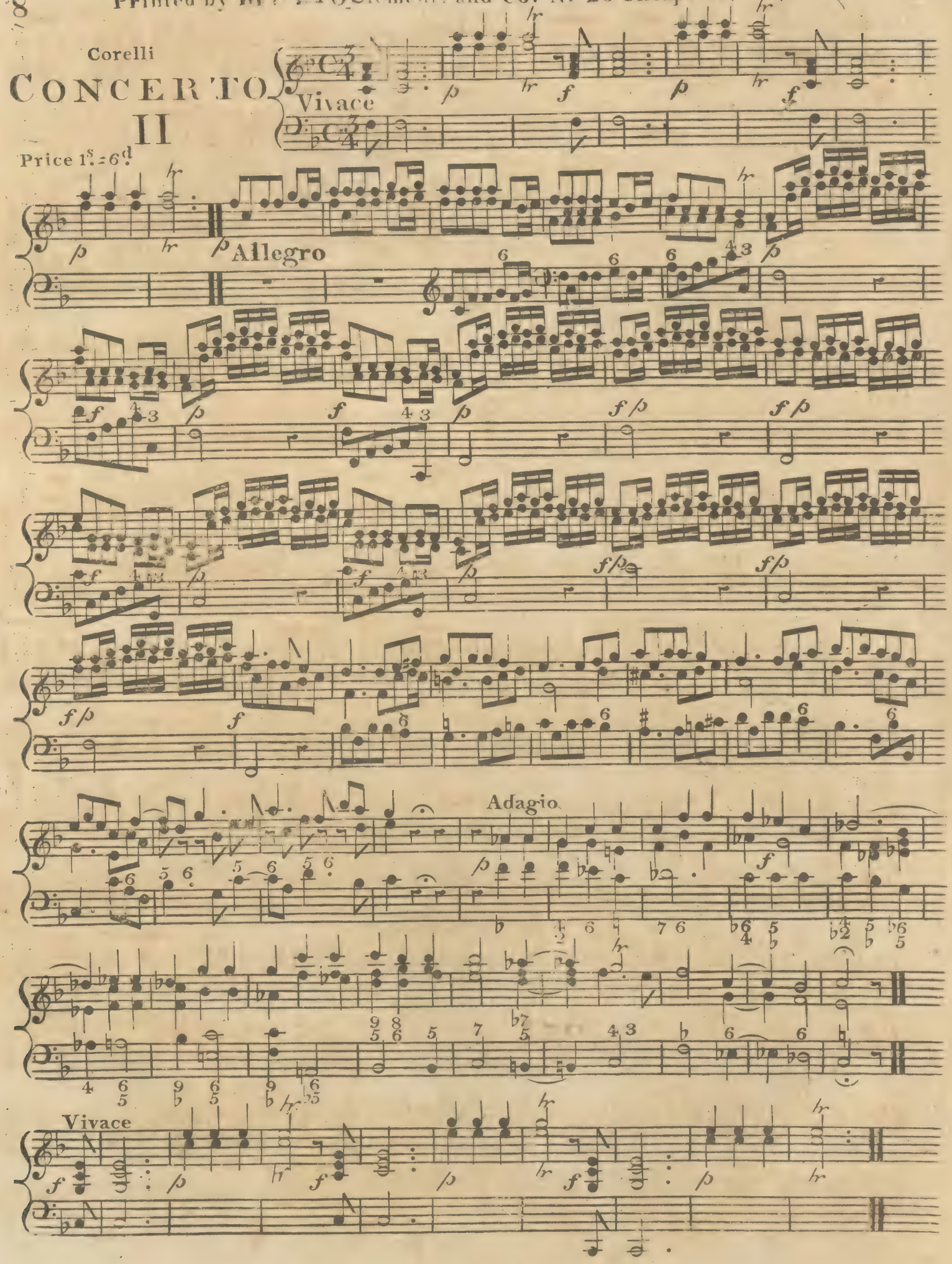
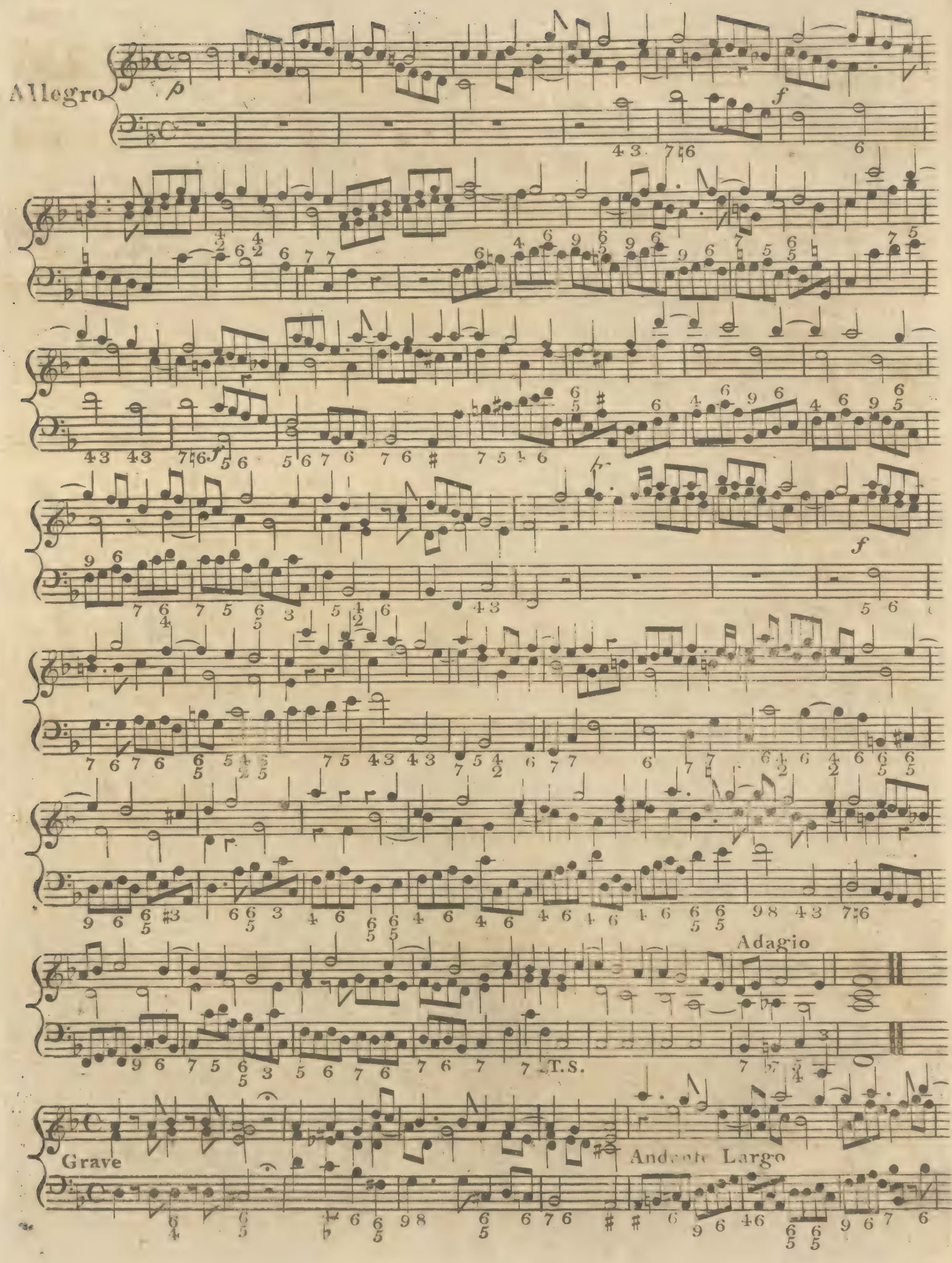


Adagio

Largo
Andante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Grave
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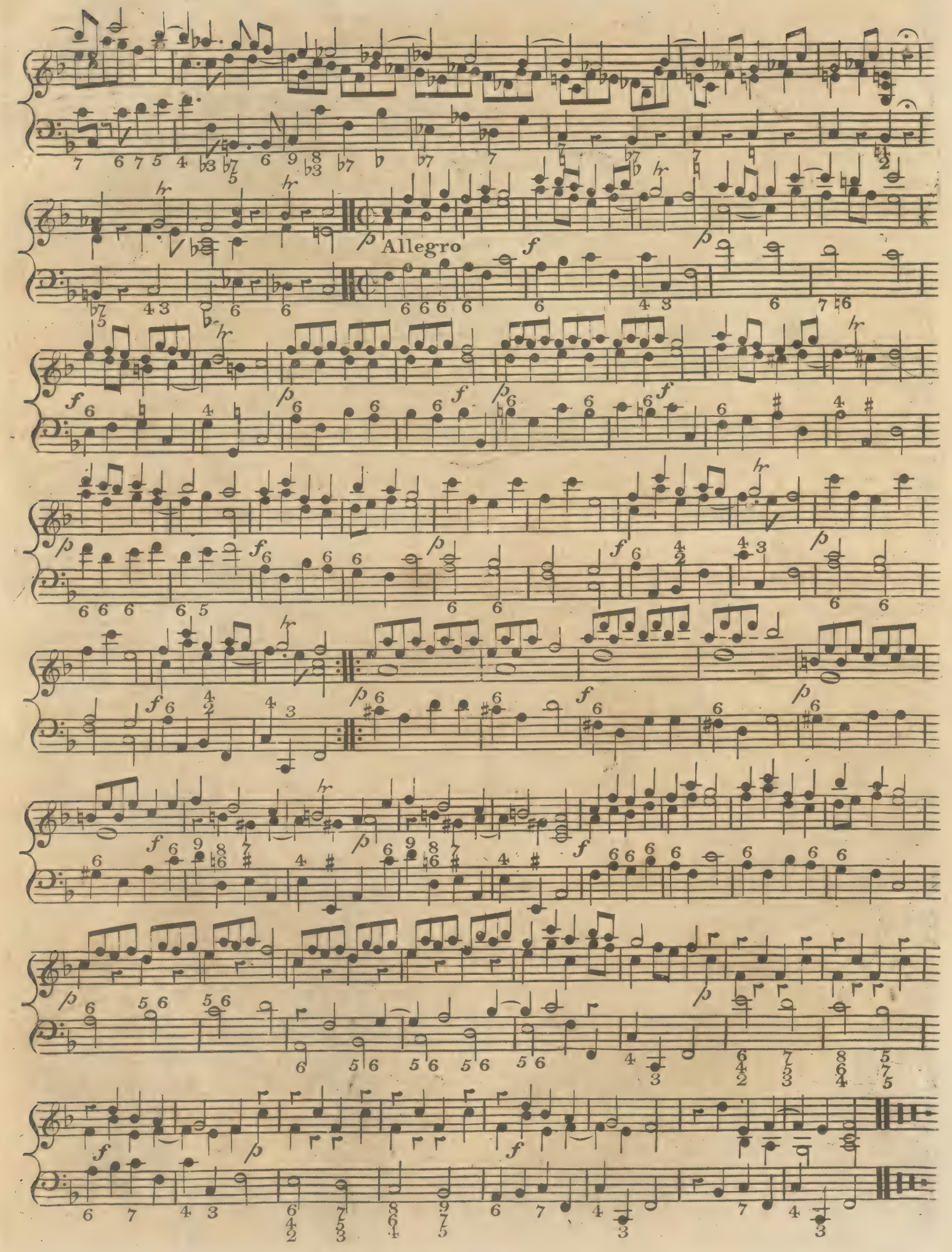
T.S.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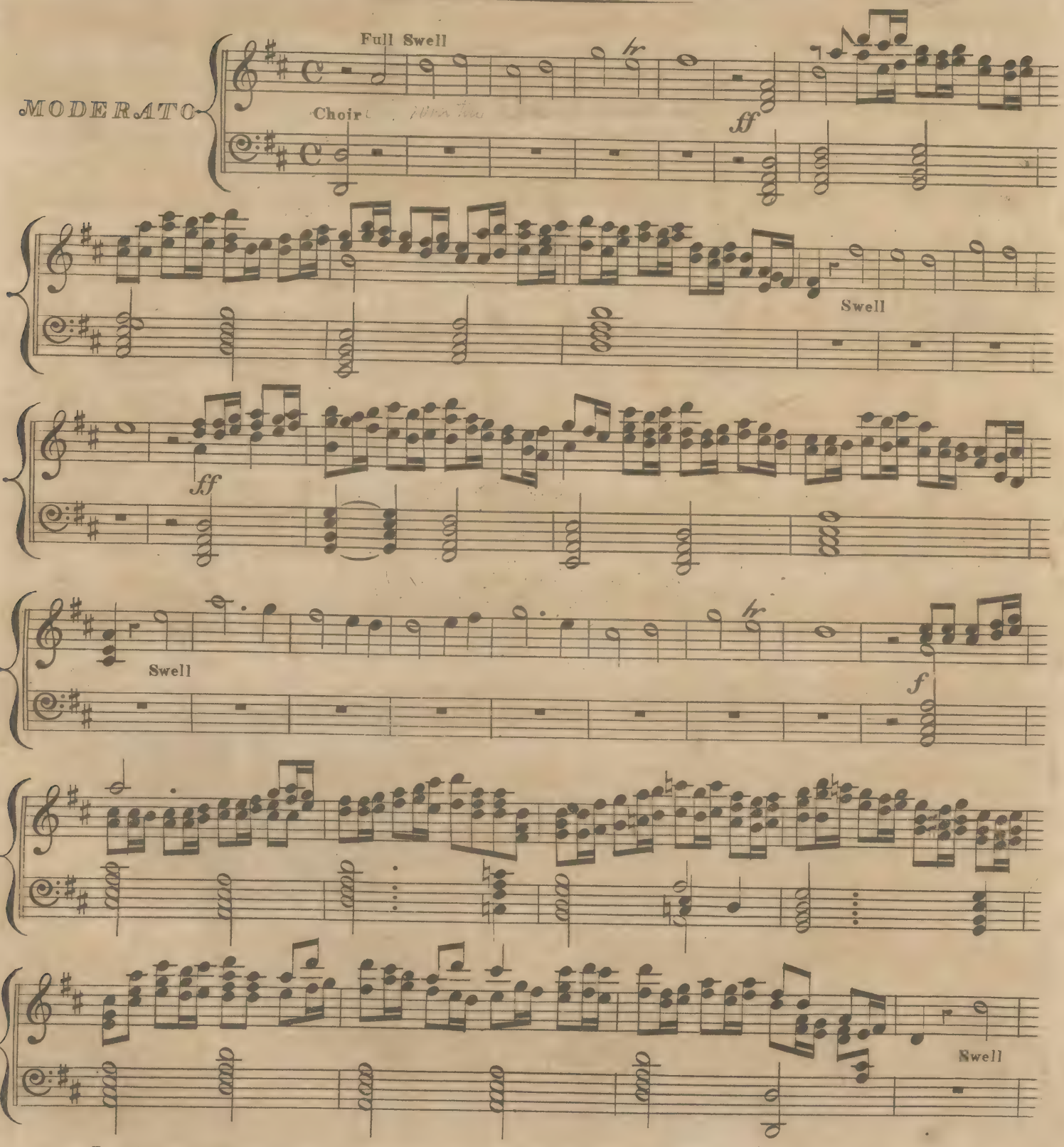

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hr

f

Swell

hr

f

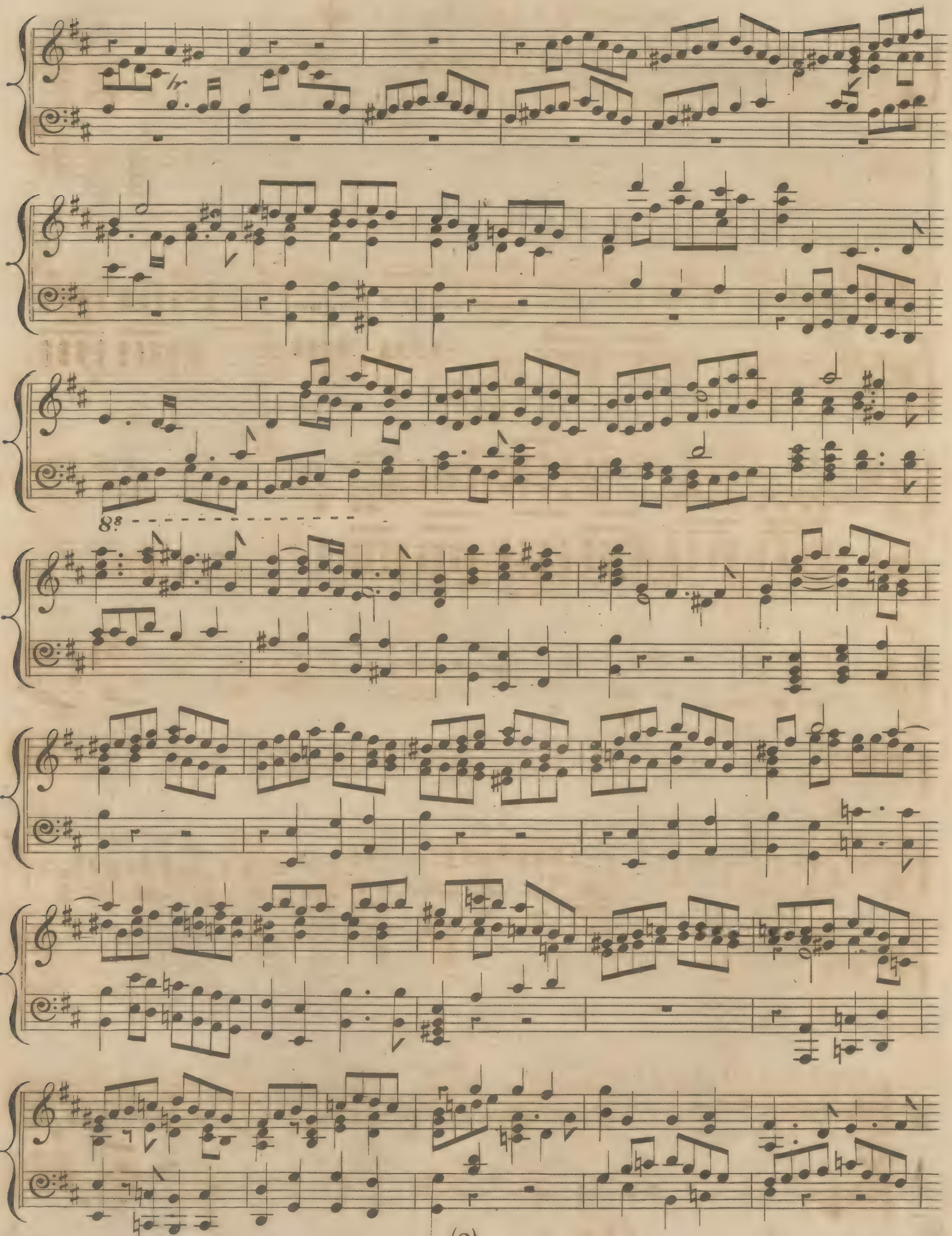
Segue Fugue

THE DEAD SHALL LIVE

UN POCO PIU ALLEGRO

hr

Full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Ped

Ped

Ped

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The dead shall live.

Peds

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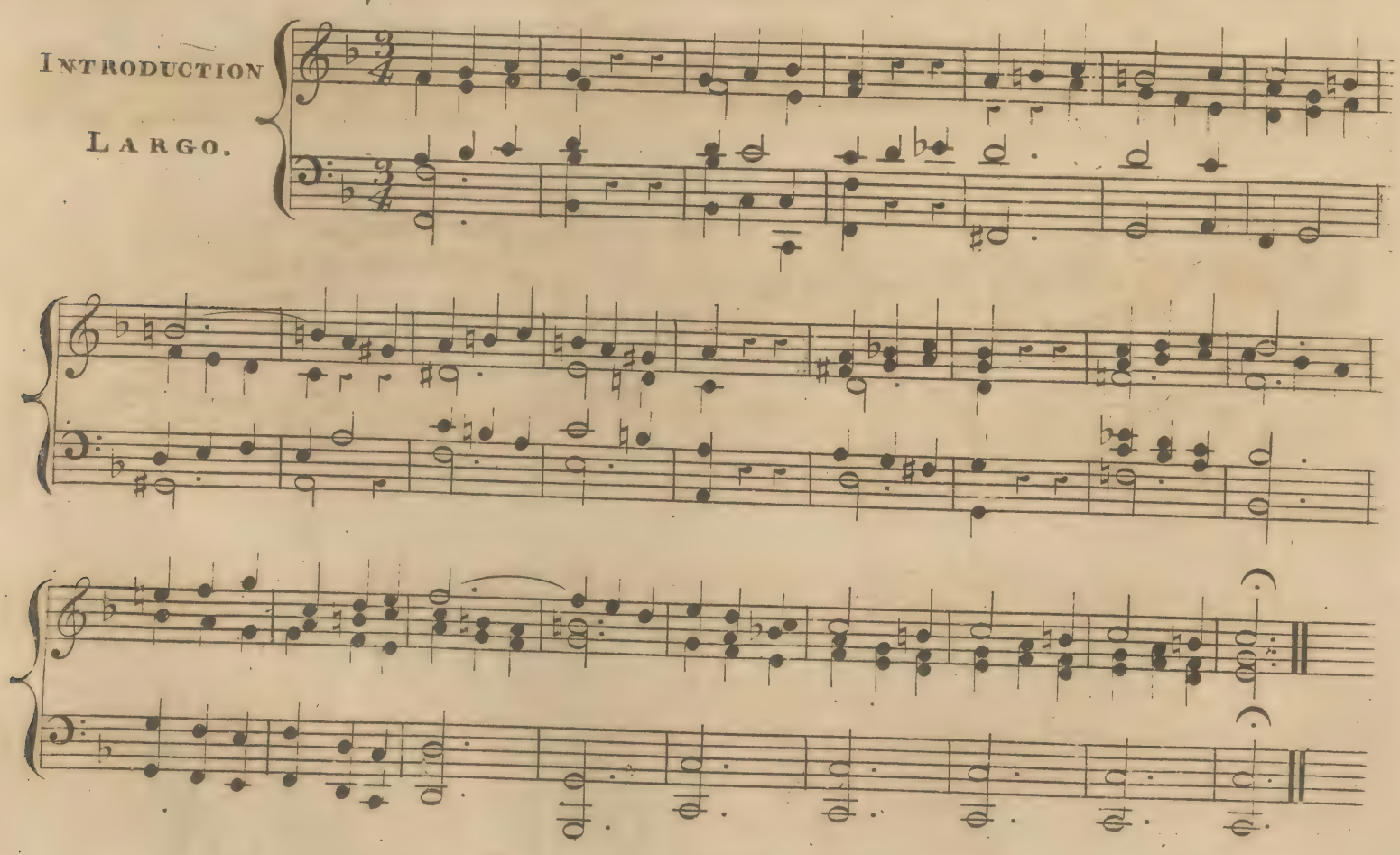
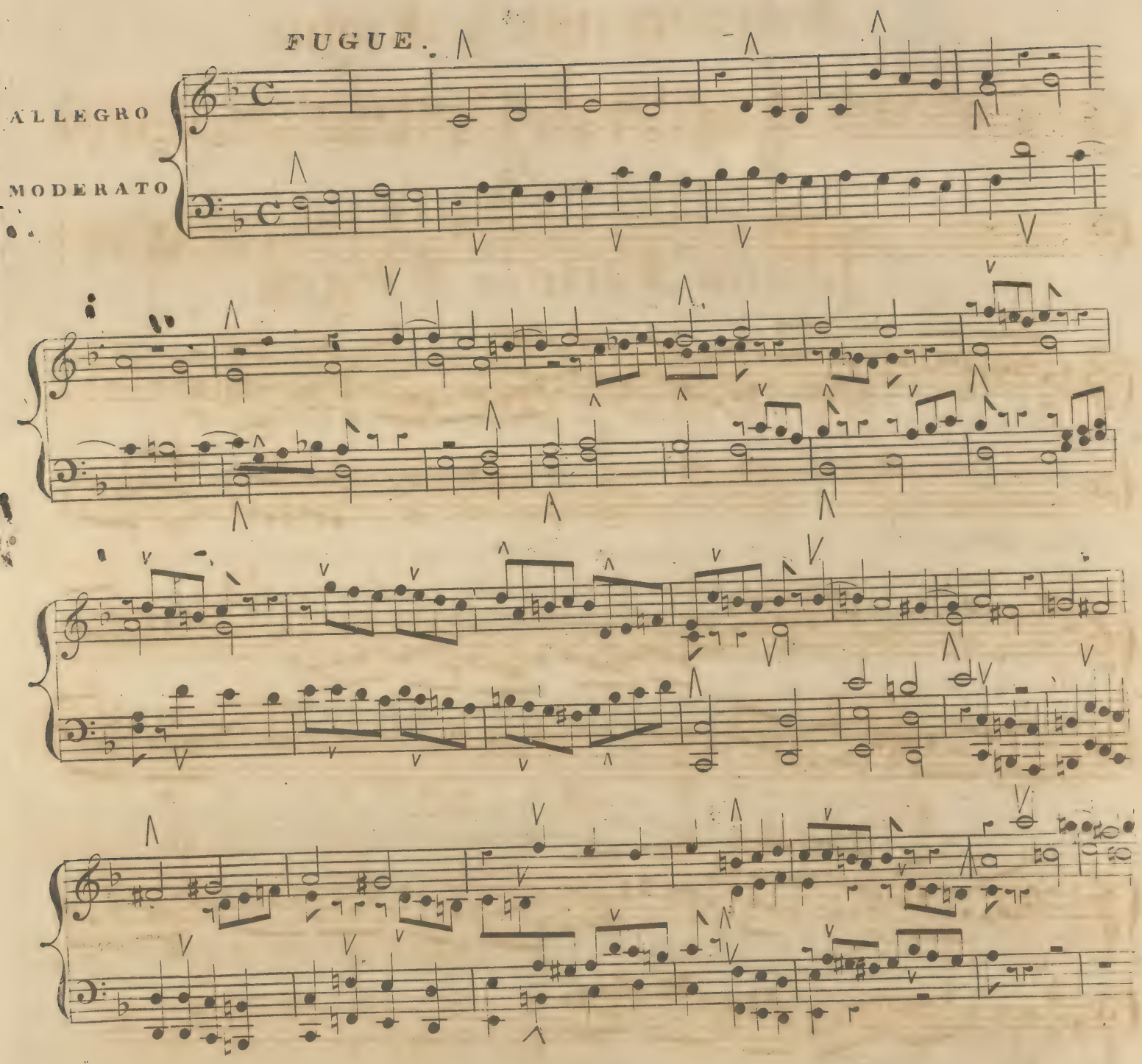


FUGUE.

ALLEGRO MODERATO



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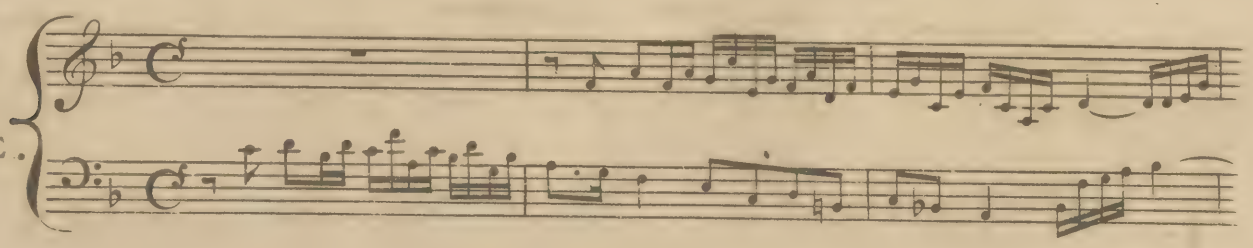

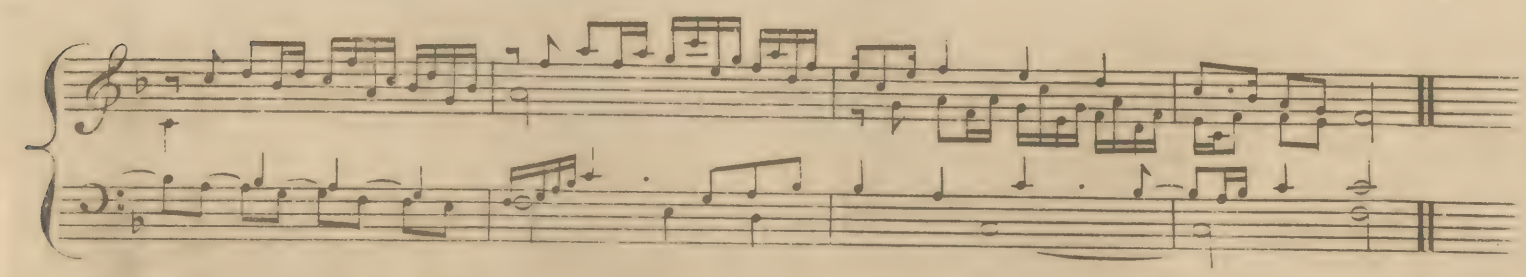

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Adagio.

※

p

f

※ 2 Feet — a Pendulum of 2 Feet length will give the time of the Crotchet.
See Monthly Magazine for Jan: 1800.

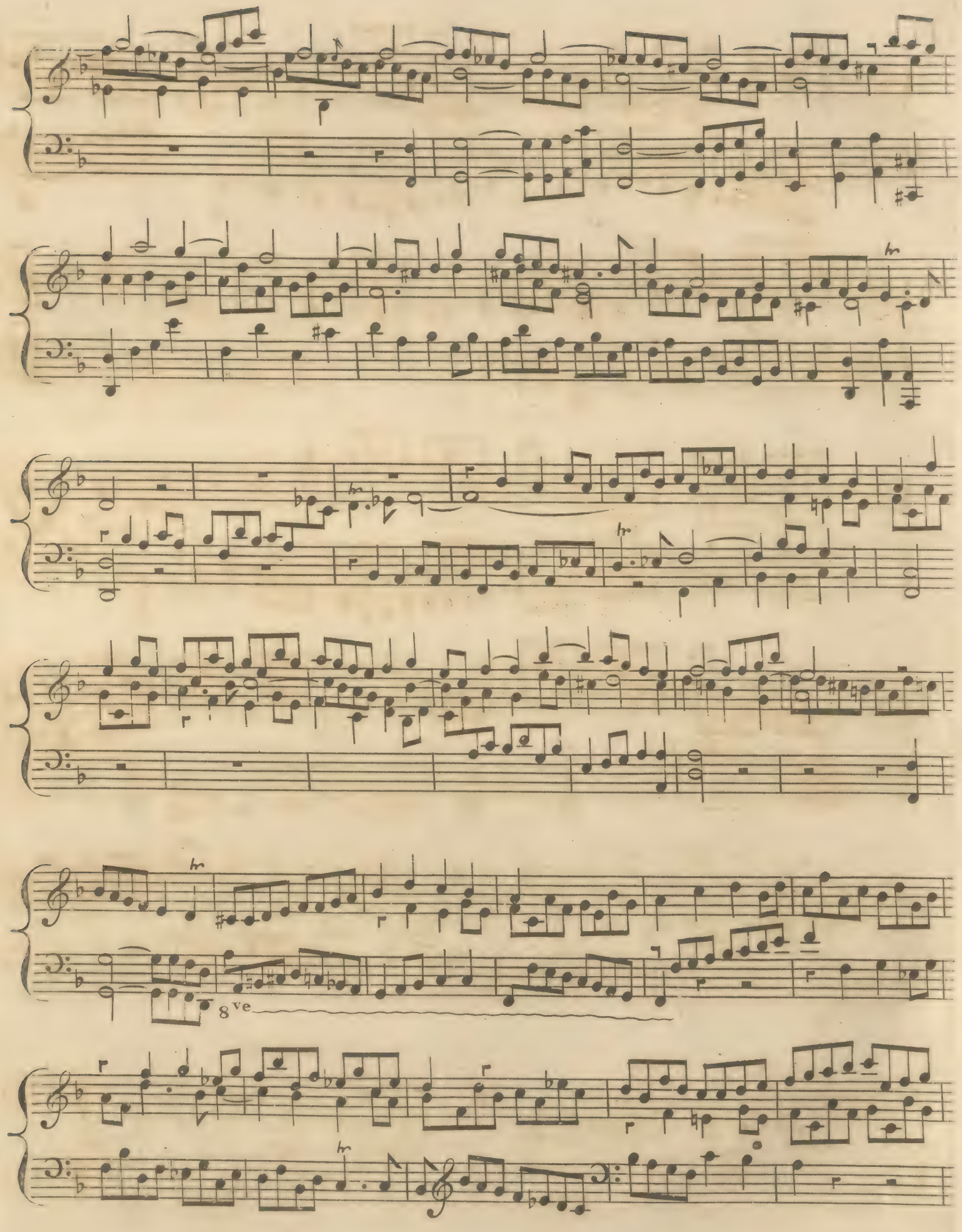
Fugue.

Allegro

Moderato.

※

※ 10 Inches.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Largo.

p

F. Org:

Dip:
& Prin:

F. Org:

p

F. Org:

1st

2d

All^o Moderato.

1st

2d

Diap.s

Andante

hr

Swell.

D.B.

Diap.s

Swell.

D.B.

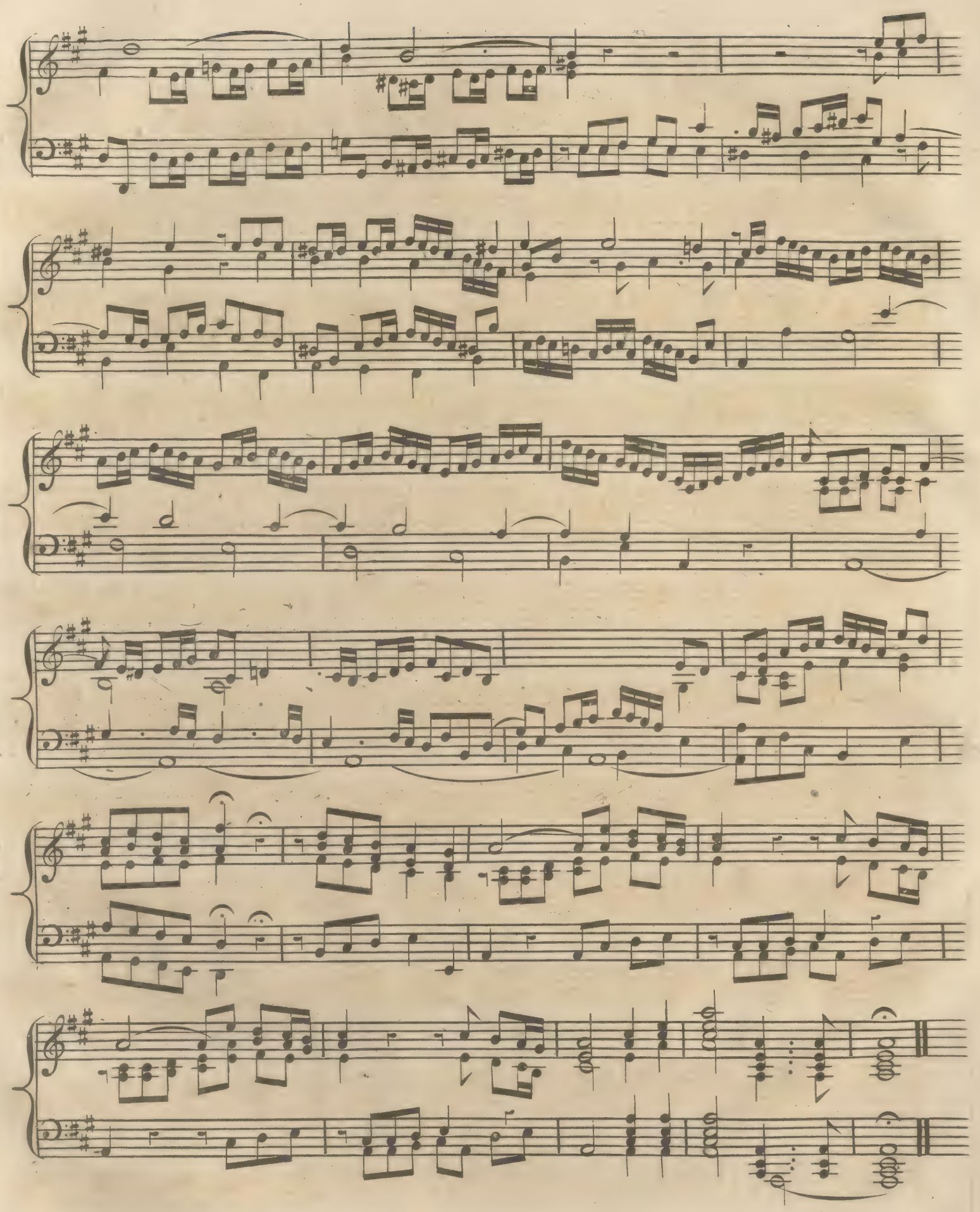
Diap.s

Swell.

Diap.s

Tempo
Giusto.

F.Org.



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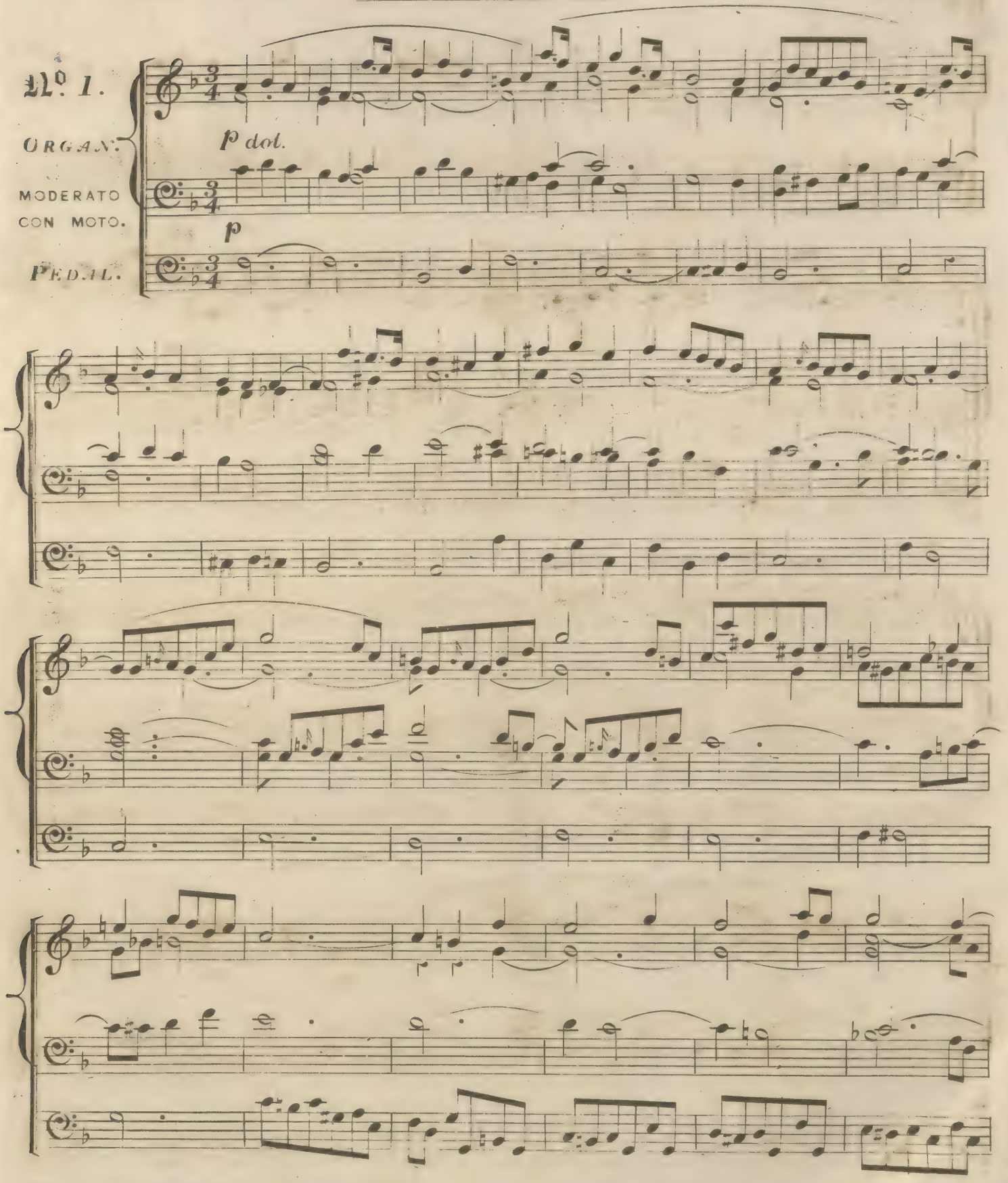

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No. 2.

ff

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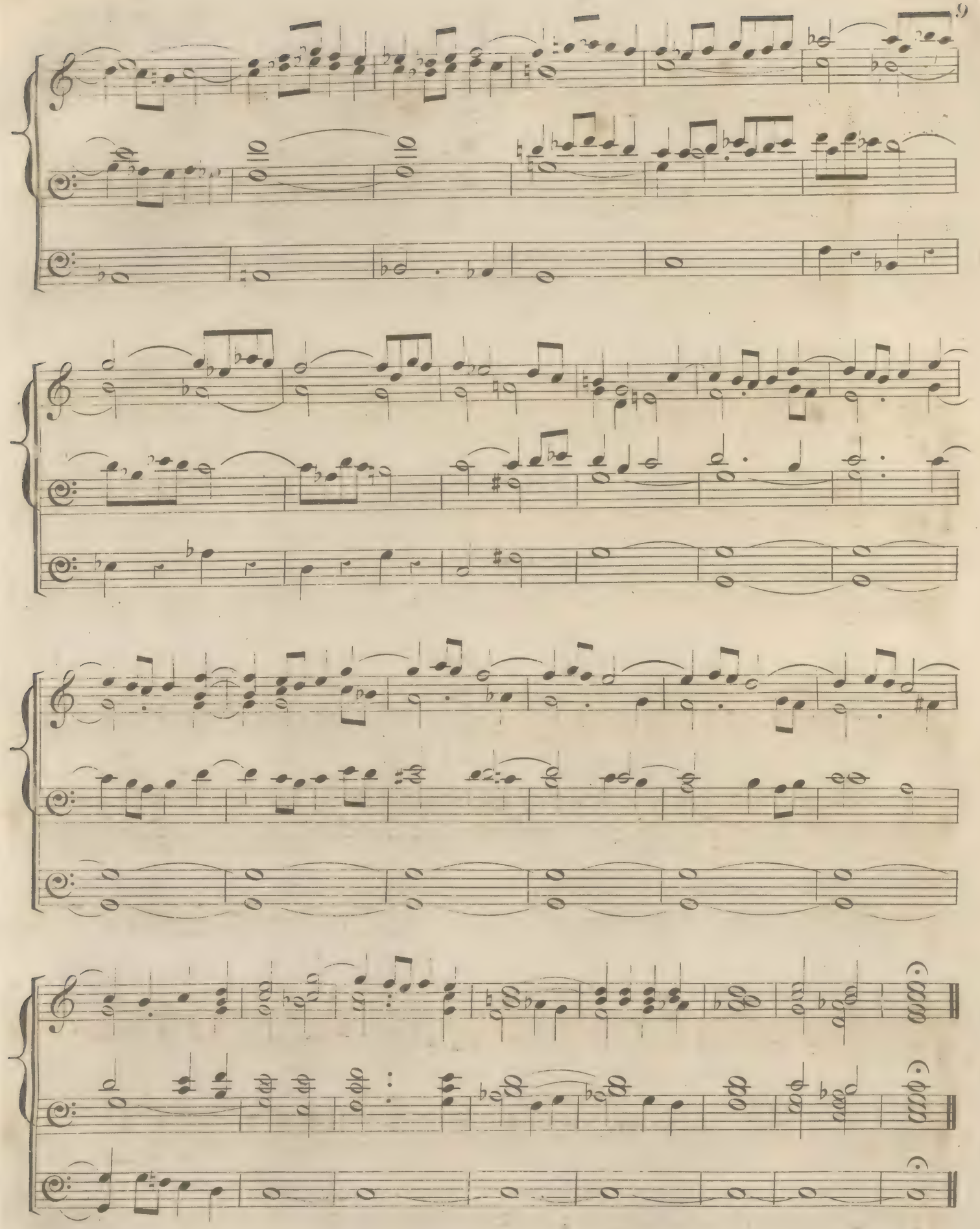

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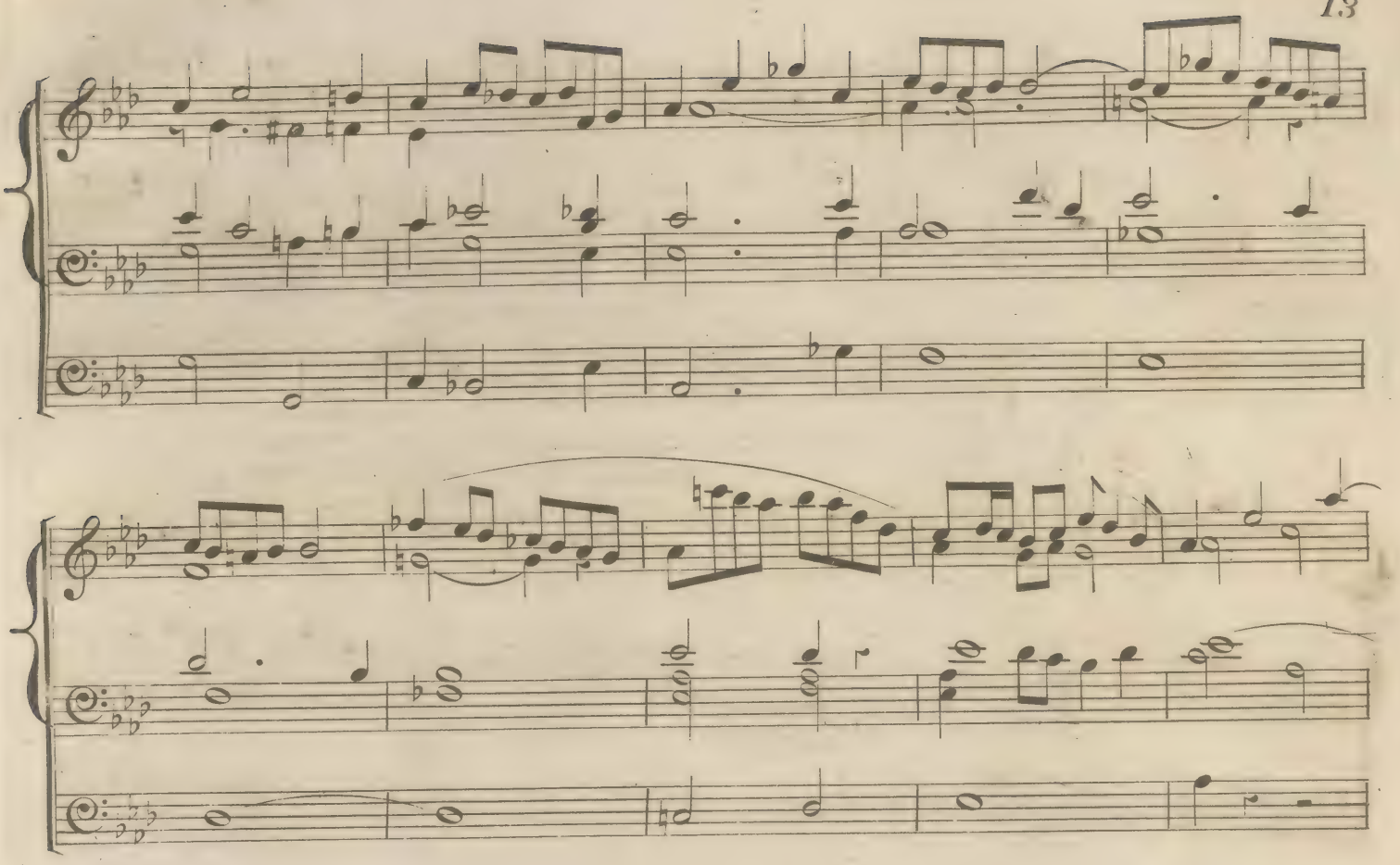
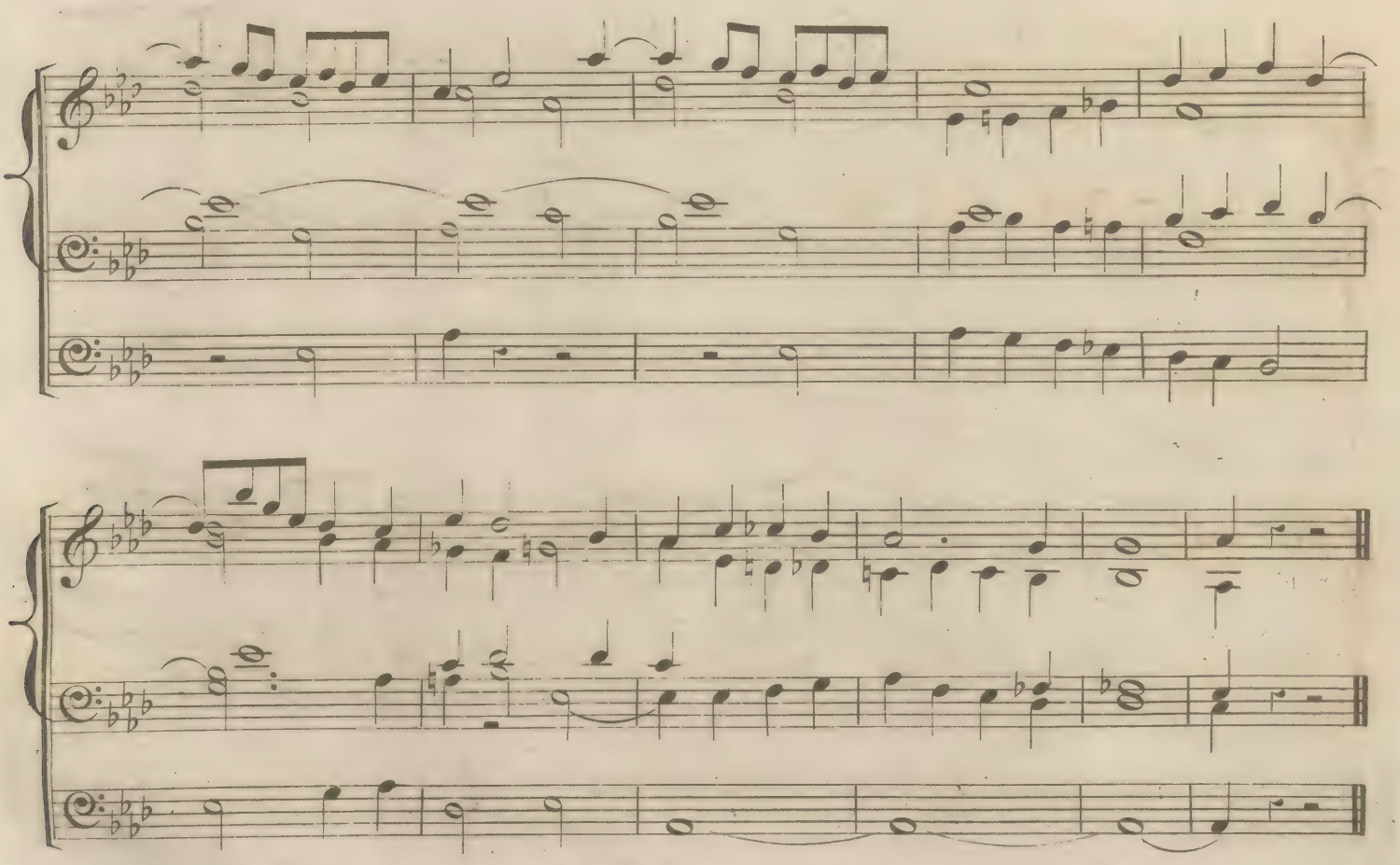
p dol.

ANDANTE
ESPRESSIVO.

HANDEL's 12 Grand Choruses for Pedal Organs arranged by JOHN BISHOP each 2/6. or in one Vol: 24/.

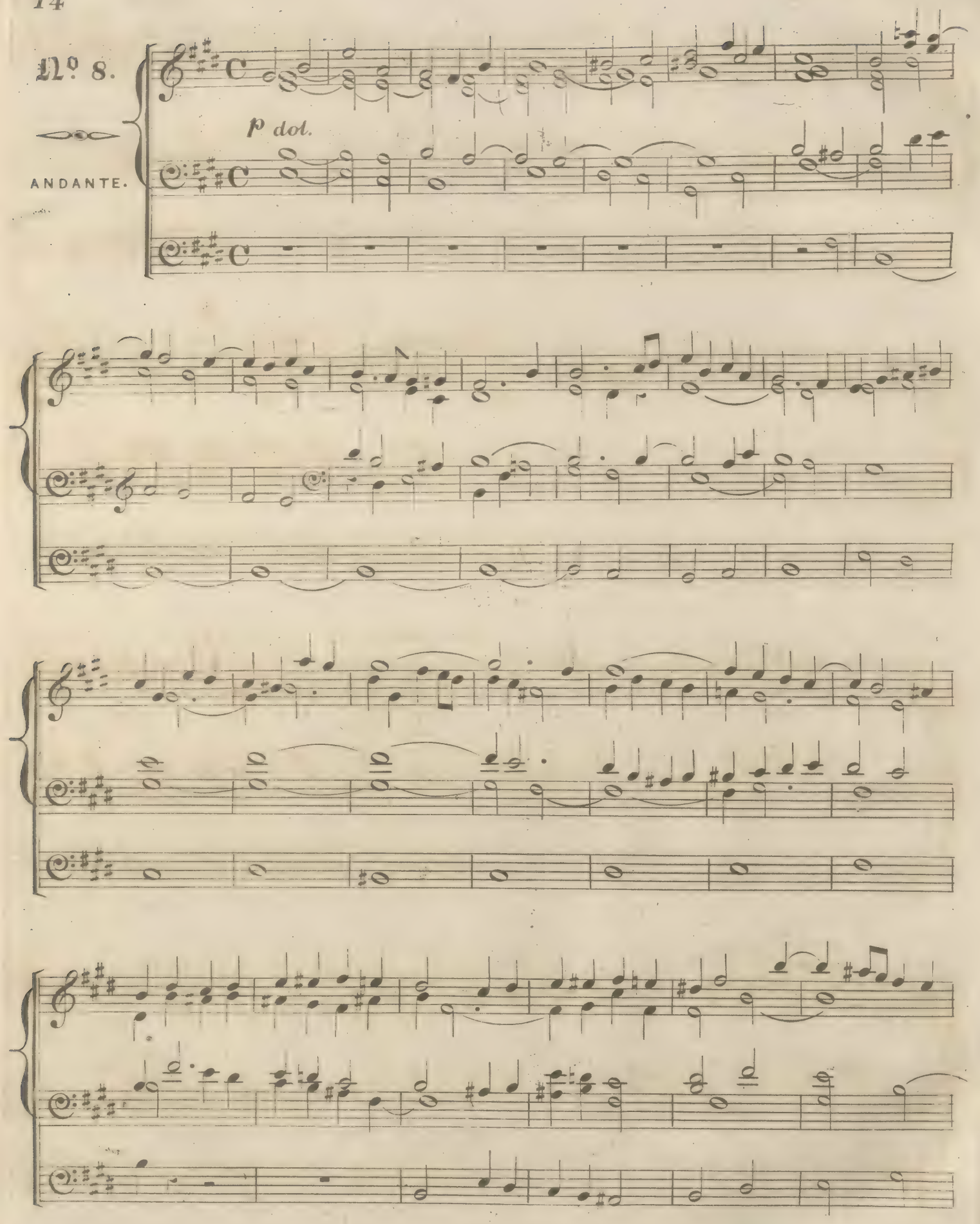
5280

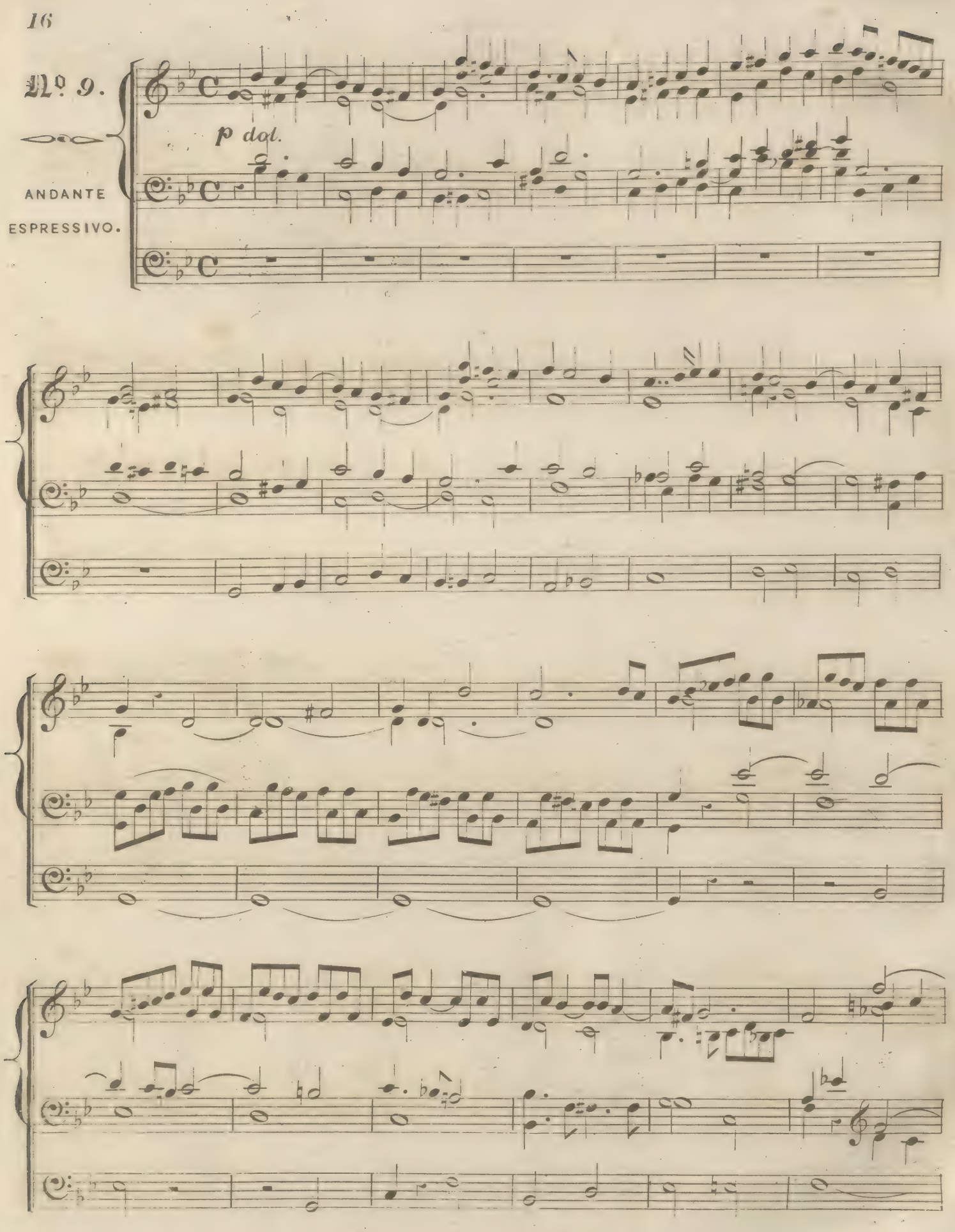




HANDEL's Messiah newly arranged by JOHN BISHOP 15/s. Do. The Creation 15/s. and Seasons by CLEMENTI 21 s.

5280


No. 8.
ANDANTE.
p dol.


Nº 9.
ANDANTE
ESPRESSIVO.
p dol.

rallent.

No. 10.

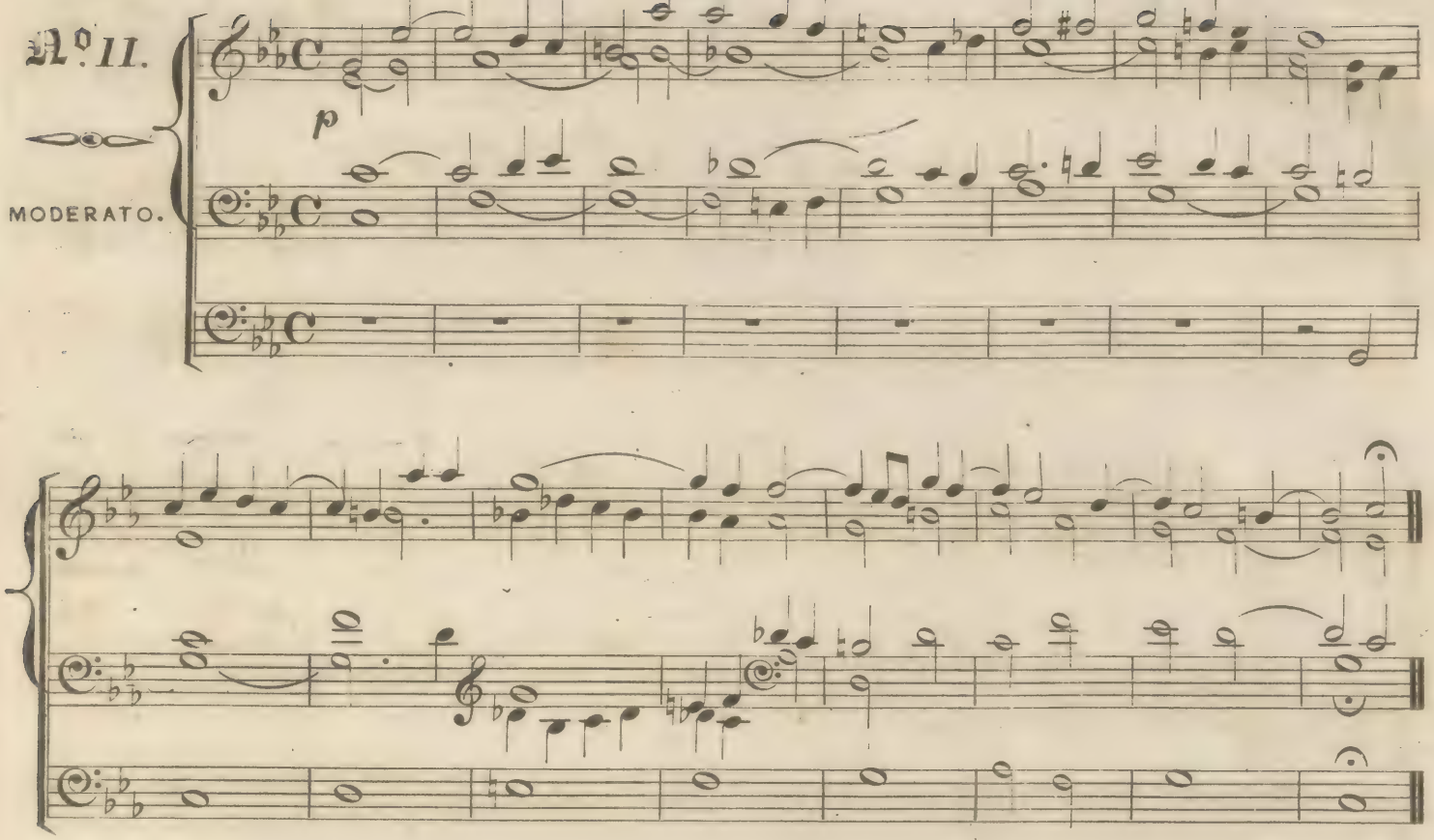
LENTO
MAESTOSO.

ff Full Organ.

ff

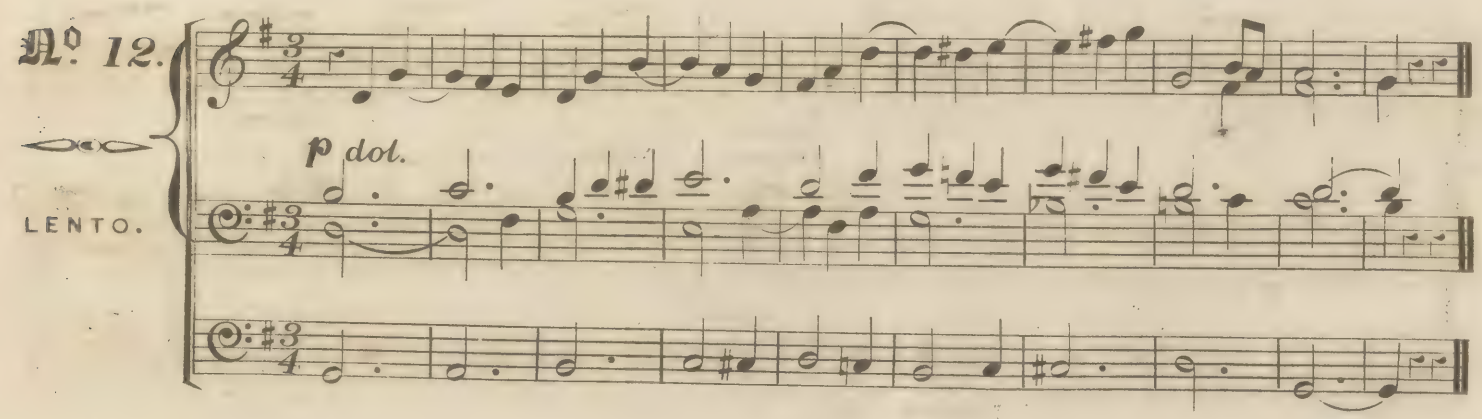
№ 11.

MODERATO.



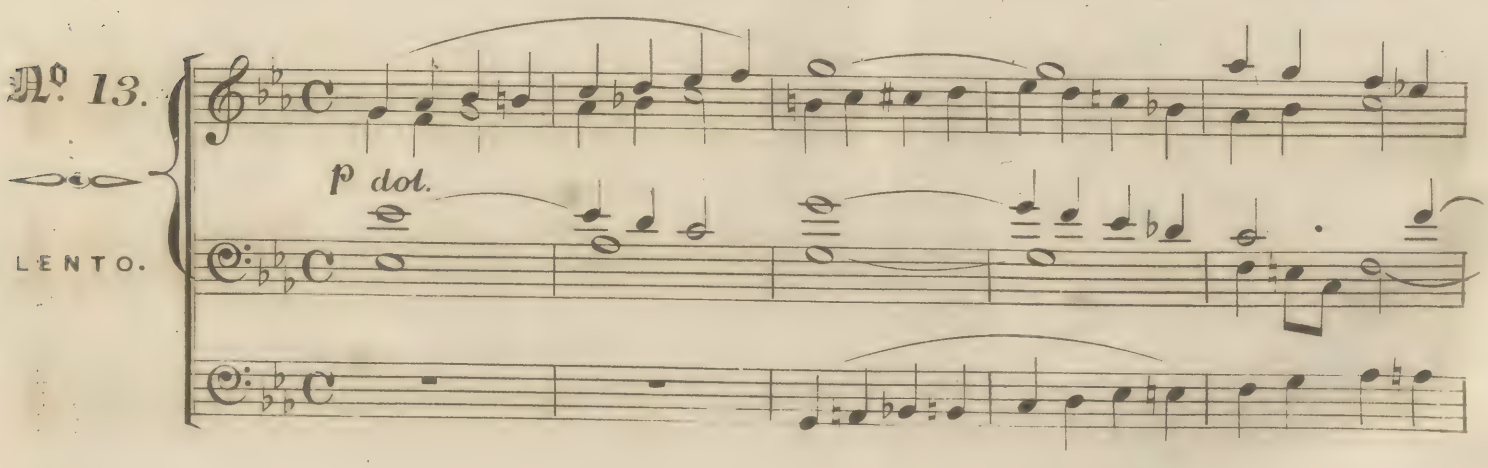
№ 12.

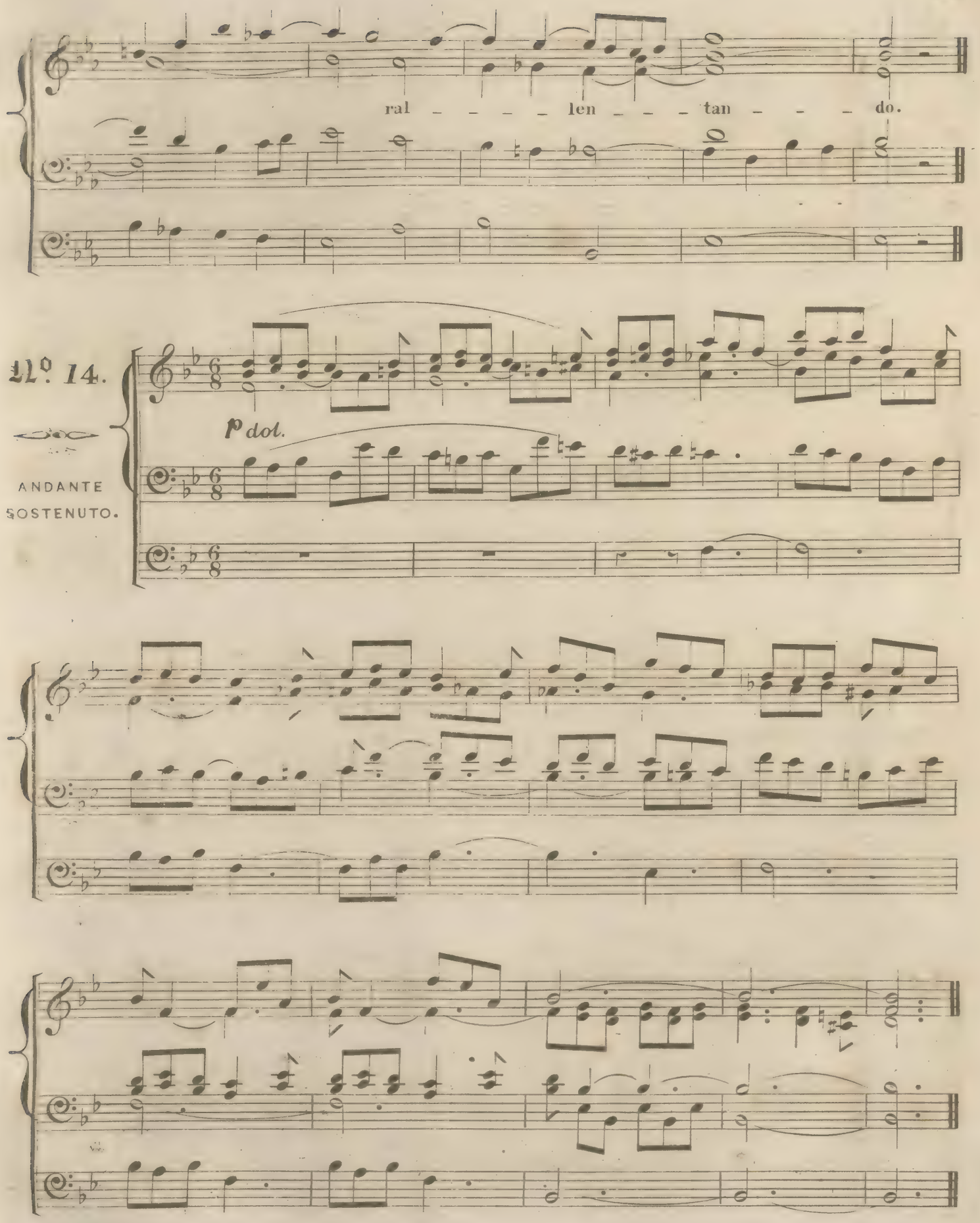
LENTO.



№ 13.

LENTO.




ral - - - - len - - - tan - - - do.
Nº. 14.
ANDANTE SOSTENUTO.
p dol.

No. 15.

MAESTOSO.

ff Full Organ.

ff

rallent:

No. 16.

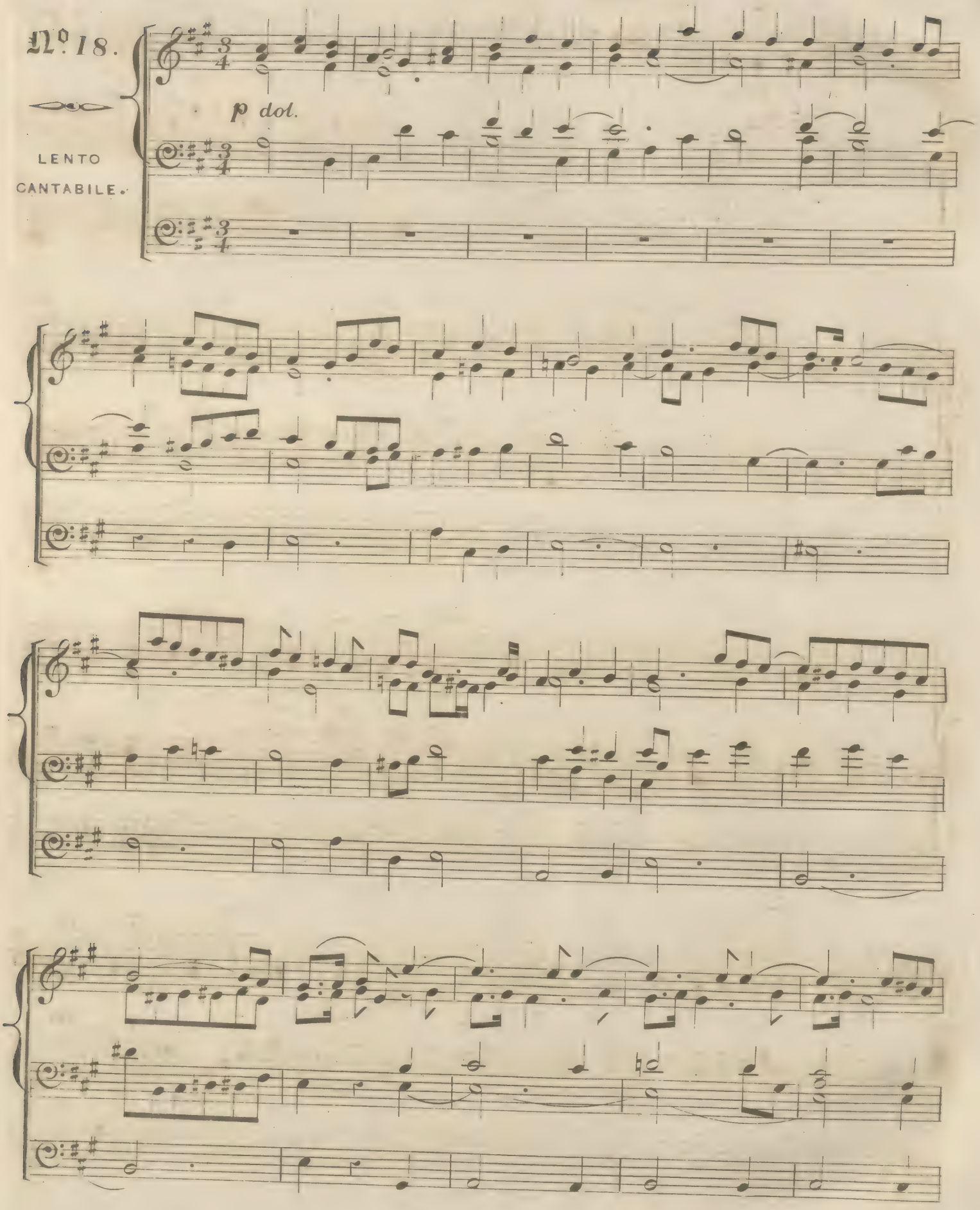
p dol.

LENTO.

No 17.

ANDANTE.
CON MOTO.

p dol.


No. 18.
LENTO
CANTABILE.
p dol.

rallent:

№ 19.

ANDANTE SOSTENUTO.

p dol.

p

rallent:

No. 20.

MAESTOSO.

ff Full Organ.

ff

hr

hr

Fine.